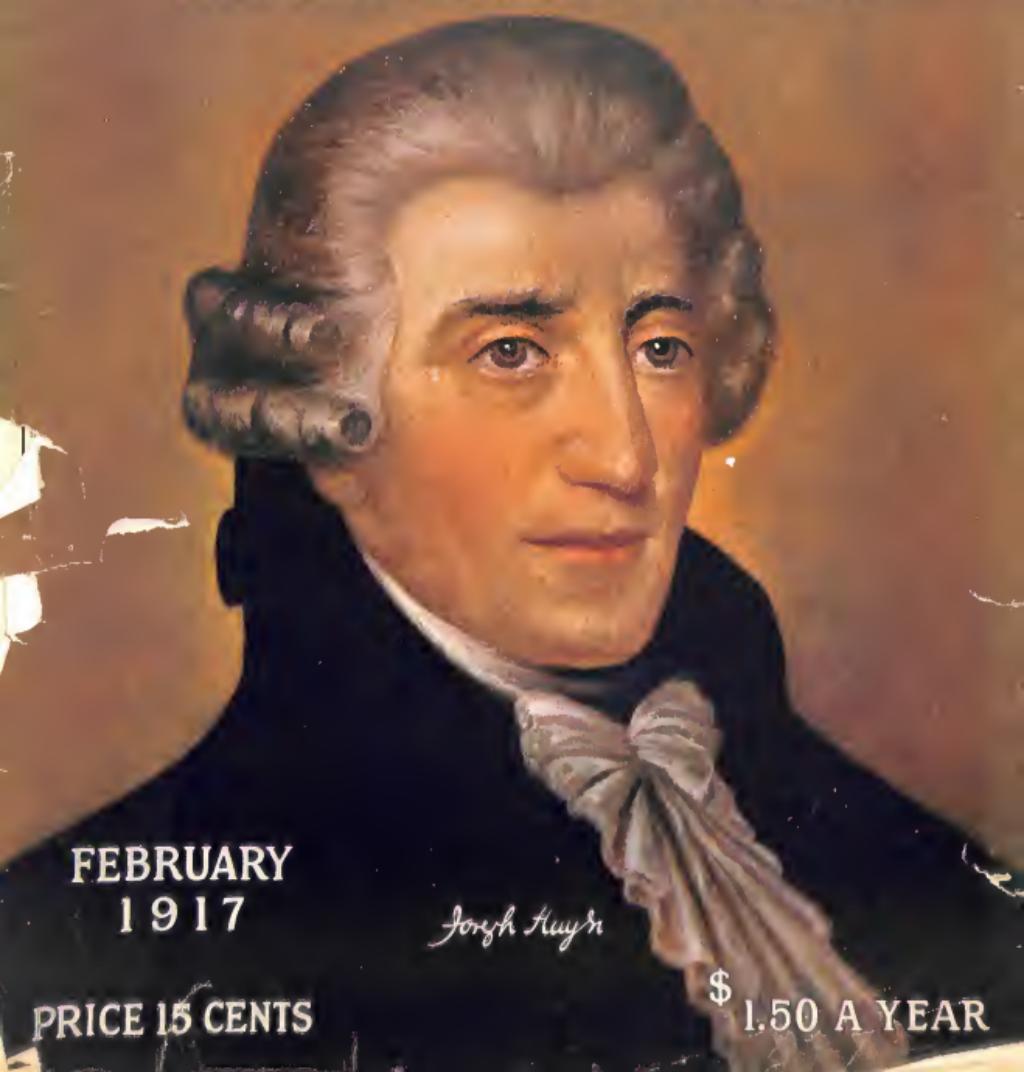


FOR ALL MUSIC LOVERS

THE ETUDE

PRESSER'S MUSICAL MAGAZINE



FEBRUARY

1917

Johann Knyr

PRICE 15 CENTS

\$ 1.50 A YEAR



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FEBRUARY 1917

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THE ETUDE

FEBRUARY, 1917

Courtesy in Music

Deutsche Gründlichkeit

COURTESY is not comparable. It has no superlative. One is either courteous or discourteous. Most discourtesy comes either from lack of breeding or from passions uncontrolled. The discourteous person manufactures his own punishment; for no one can be discourteous without losing the respect, good-will and the friendship of his fellow-men. Discourtesies are hard to forget. He who has been the victim of one is branded—branded with a mark that burns every time the discourtesy is recalled.

Yet few of us have escaped discourtesy—we may have been the unfortunate victims or we may have been the more unfortunate perpetrators. If you are conscious of having been discourteous, remember that bairn, and do everything in your power to alleviate it, by controlling yourself so that in the future you will be distinguished by your courtesy.

Courtesy comes from the heart. Courtesy cannot be affected, precisely as discourtesy cannot be disguised. A look, a shrug, a scowl, a wink can be just as discourteous as the spoken word.

A vertical strip of five black and white portrait photographs of famous people from the early 20th century. From top to bottom: 1. A woman wearing a tiara and a dark dress. 2. A man with a mustache, wearing a suit and tie, with the name 'W.H. MORSE' written below his portrait. 3. A woman in profile, facing left, with the name 'Bessie Love' written below her portrait. 4. A man in a suit and tie, with the name 'Lionel Barrymore' written below his portrait. 5. A woman in profile, facing left, wearing a hat and necklace, with the name 'Gloria Swanson' written below her portrait.

DURING two and one-half years of the greatest war ever fought the Central Powers have withstood the combined onslaughts of nine great nations, immensely superior to them in population, to which they have responded with a ferocity that has amazed the world. The success of the Central Powers has been largely due to German thoroughness in preparation and organization. Notwithstanding an intense distaste for militarism, irrespective of nationality, THE ETUDE finds in the German prowess an occasion to comment upon the remarkable thoroughness of the German people.

Musicians for years have heard of German thoroughness—Deutsche Gründlichkeit. It has been the pride and boast of Germany in every branch of human endeavor. In music, the German conservatory systems have been exacting and thorough to the last degree. Just as in mechanical engineering, chemistry, electricity, physics and in militaristic theory and technique of the subject has been drilled into the student until he is ready to confront any problem and hold his own against any similar competition.

This thoroughness cannot make great artists. If it did, Germany would be taught but artists. Given the material, the talent, the genius, it will develop a Strauss, a Reger, a Brahms, a Wagner or a Beethoven. On the other hand, thoroughness is the enemy of charlatanism. Half-baked teachers are not recognized in Germany. Thus the musical understanding of the whole country has been wonderfully advanced.

What is meant by German thoroughness? Take up any German text-book for elementary school work and you will find that every fact is hammered in with a sureness and firmness and definiteness, so that the most stupid pupil in a class cannot fail to comprehend and remember. Progress is slow but wonderfully sure. No subject is dismissed until it has been treated with an exhaustive drill. The pupils walk on firm ground every step of the way. He never wavers, totters or falls. When he learns a thing, he learns it so completely that he will retain it to the end of his earthly consciousness.

It would pay the average American teacher, acquainted with the German language, to study some of the elementary German school-books, and learn for themselves just what this thoroughness is which distinguishes them from our own school-books. In this country the authors seem to presuppose a certain amount of information already acquired. In Germany nothing is taken for granted. The pupil is treated as though he were totally ignorant (as he really is), and every little point is covered before the next step is made.

The Modern Greeks

For twenty centuries the world has been emulating Greece. Several cities have gloried in the name "the modern Athens." It is interesting to learn that school boys in our American cities have broken nearly all the athletic records of ancient Greece. It is reported that in the recent Shakespeare masque in New York sixty boys were required to assume parts that were to be equal to the Greek standards of physical fitness. Two hundred applied and all passed the ancient Greek measurements and physical tests.

THE ETUDE prints this to show the music teachers of the country
what fine material they have, judged from the physical standpoint.



"Knowledge Is Power"—BACON

ETUDE DAY

A Monthly Test in Musical Efficiency



What ETUDE DAY is and How to Conduct It

The ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the

material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. *Under no circumstance will THE ETUDE attempt to correct or approve answers.* Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

ETUDE DAY—FEBRUARY, 1917

I—QUESTIONS IN MUSICAL HISTORY

1. What was one of the favorite pastimes of von Weber? (Page 82.)
2. Name two operas produced in the seventies which mark a turning point in Italian operatic art. (Page 83.)
3. In what was Mascagni's early education like that of Handel? (Page 83.)
4. Name an opera of Mascagni, Leoncavallo and Puccini other than the ones by which these composers are best known. (Pages 85, 86.)
5. How many years elapsed after the composition of the *Eroica* Symphony before it was given in Rome? (Page 86.)
6. Who is the musical director of the Sistine Chapel at Rome? (Page 86.)
7. Which modern Italian composer was trained in Germany? (Page 86.)
8. What is the oldest known English folk song? (Page 88.)
9. Which English composer attempted a forty-part composition? (Page 88.)
10. How many works for the stage did Haydn write? (Page 91.)
11. When did Haydn first visit England? What great oratorios did his English visit inspire him to write? (Page 91.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. State one of the characteristics of thoroughness in German musical education. (Page 79.)

FEBRUARY 1917

Success in Chorus Conducting

Hints, Aids and Advice to Leaders by the Foremost English Choral Conductors

HENRY COWARD, Mus. Doc., Oxon

Director of the World-Famous Sheffield Chorus

An Article of Immense Interest to All Community Chorus Workers



ter—the brassy, brazen effect produced by the too-prominent overtones in the voices—noticed in some choirs. This can be effected by means of judicious scale exercise sung softly so as to develop the upper frontal resonance. The exercises should commence on the vowel *oo* to get the air current fixed near the front of the mouth by the upper teeth. Afterwards the vowels *oh, aw, ah, ai, ee* should be chiefly used, to get the tone placed in such a way that each voice will produce the sounds approximately in the same region of the mouth, thus producing, very nearly, the series of overtones which blend well with similar series of the other voices, without producing a strident clashing effect.

Although *oo* may be a good starting point, it must be avoided as a model, because it is better to have a certain harder tone than the dull characterless "*oo*" sound. To get the upper frontal resonance, just sufficient of the air column should be directed towards the nasal cavities to give "nasal resonance," but anything like nasality should be avoided. From this foundation all degrees of force, from pianissimo to fortissimo, can be successfully developed in the voices of a chorus.

The ultimate object of the above is to secure the chief element of those vital factors in ensemble singing—"Balance and Blend" of voices. At all chorus rehearsals, balance and blend are the chief factors because however good the voices are, if they do not unite to form a well-balanced, harmonious whole the artistic effect is nil and unsatisfying. This is true whether the combination is a chorus or a party of accredited artists of high repute. I remember hearing at a great musical festival, an important octet sung by Alana Williams, Pately, Lloyd, Sandley, Foli and two other lady artists. I expected to be lifted into the seventh heaven by such a galaxy of vocalists, but owing to one or two of the singers being unable to sustain theirлагuages, I was transported to purgatory. There was little balance and less blend, the general result being chaotic.

Therefore conductors must always keep a sharp ear in all concerted music for the few self-assertive singers—it only takes one or two voices to spoil a chorus—

—and who think more of personal prominence than of the excellence of the ensemble. This watchfulness is necessary with every body of singers, from a quartet of well-known professionals to a mighty chorus of amateurs; or the result will be comparable to a good dinner badly served.

Flattening and "Sour" Chording

Loss of pitch and its frequent accompaniment, sour chording, arise from a great variety of causes. There is at times a dampness or something in the air which seems to affect the voice; but more frequently it is caused by carelessness, delivery, inertia, fatigue, shouting, vitiated atmosphere, or—in small choirs—a single voice.

But I think the most important causes are psychological, that is the attitude and manner of the singer.

Therefore, the conductor has to impress the choir with the thought that it is a disgrace to sing flat with sour chording. All they have to do is to *sail* or determine to maintain the pitch. If they grasp this fact, they will then exercise the mind in noting and mastering those physical conditions—sensations in the mouth, nose and throat—which tend to losing or maintaining the pitch.

The first thing to attend to is the proper production of the tone. Backward tone means downward tones. In this fact we have another argument for the cultivation of the soprano and alto voices.

To secure the power of maintaining pitch take a passage wherein the soprano flattens and gets the singer to hum it through the nose. The probabilities are that the pitch and chording will be true. Next sing it softly to the vowel *ee*. Again it will be in tune. Then try it with the words, and if not perfect it will be nearly so. Try it again, and urge the choir to *sail* not to flatten and the result will be true intonation.

Mastery of the Music to be Performed

It is assumed that every conductor will have a fair grasp of the music before he begins to rehearse it. But this is not sufficient. He should have that thorough mastery of its moods and colors that he is acquainted

Another help in this difficult problem is to impress upon the singers that all sustained sounds if pressed towards the nasal cavities can be slightly sharpened; whereas if they are sung in the ordinary way, without any mental effort, the probabilities are the sounds will get gradually lower and lower in pitch. A third assistance to strict intonation lies in the treatment of semitones, and the fifth and sixth notes of the scale (*soh-lah*). There is a general tendency to sing semitones flat, which arises from the following fact: There are two kinds of semitones—the diatonic, containing four commas, and the chromatic, which contains four commas. When the voices are sung downwards, the tendency is to make each a five-commma interval, while when singing semitones upwards the inclination is to sing four commas only; thus it follows that singing semitones, either up or down, tends to lowering the pitch. In singing *soh-lah*, I have found hundreds of times that vocalists sing an eight- or even seven-commma interval, instead of raising their voices for nine commas, with dire results. To remedy these sources of flattening, fix in the mind the following rules: In descending by semi-tones make the intervals as small as possible. In ascending by semi-tones make the intervals as sharp as possible, and to the same when singing the fifth and sixth notes of the scale (*soh-lah*) ascending. If the flattening is confined to one or two singers, speak privately to the culprits, urging them to make personal effort to amend their intonation; but be sure to stroke them down the right way. If sour chording without flattening, is in evidence, the best corrective is to practice slow chording, paying great attention to the blend of the voices.

Breathing

The art of breathing easily and effectively should be developed in a chorus by means of the Lateral Costal or Sidi Rib method, as opposed to the abdominal method. Both methods enable the user to obtain full capacity of air in the lungs, but the Lateral Costal manner gives the singer control over the expiration of the breath, which is the vital thing in singing. In devising exercises to develop long breaths, short breaths, catch breaths, for phrasing, and breath pressure, for fortissimo singing, see that each one is short and to the point, or the chorus will soon rebel.

Diaphragm

By diction one means not only the clear articulation of every word, but the rhetorical accent—the giving of just stress upon every syllable joined to proper vowel quantity, combined with that subtle quality which pictures out the inner meaning of the word, phrase, or sentence.

All subjects neglected by conductors, diction comes out an easy first. The difficulty to the conductor lies in the unwillingness of the singers to believe that they do not articulate clearly and distinctly when singing. Further, they have a suspicion of being insulted when told of their apparent lack of clear enunciation, more often than being importunate against the ingrained inertia of the habitual lung muscles, give up—without knowing it—their efforts, in despair, and tolerate the semi-articulate style of singing words which so generally prevails. But conductors must fight against this ever-present lingual inertia of their singers. By patterning how to say words, giving short articulatory exercises, causing the singer to realize his errors, he can be sure to let the alert to enforce clean-cut expressive articulation so as to convey the inner meaning of the words spoken. What is it that makes the silly banalities of the variety and musical comedy stage receive rapt attention? It is the chipped out, carrying words of the performer. The singer may have a voice like a saw or rasp, or may suggest a cracked saucepan, but the well-trained voice will make a much more delicate instrument. This is the lesson that all conductors and chorus singers must learn if they wish to carry the public with them. Therefore let each conductor have for a motto—“Words! Words! Words!”

Musical Expression

This is a very wide subject, embracing as it does the technique involved in all grades of art of voice—the almost infinite ways of expression, the dramatic—dark, sombre, bright, strident—as well as breath power, to control the verbal and musical phrasing. In addition to the above technical points, it includes the greater gift of interpretation, due to the priceless gift of imagination in the conductor, by means of which he makes his chorus and auditors realize the things which his clarified vision sees in the composition. Therefore,

Keep a Lesson Book

By Robert W. Wilkes

For several years the writer has made it a practice to use a book in which to mark the progress of the pupil. The following records are made for each lesson—the scale played in the lesson and the scale given for the next lesson; the new exercise given and old exercises reviewed (if any); the new piece given (if any); also a mark showing the progress of the pupil during the past week as evidenced by the performance of the work given; also any remarks which may be necessary or desirable to make.

To mark the progress of the pupil for the week, the writer uses the figures 0 to 5—representing a very good lesson. It will be found advisable to make two records for the progress in exercises and the other for the progress in pieces; thus if the first figure represents the mark for exercises and the second for pieces, 55 would mean a perfect lesson, while 24 would mean poor progress in exercises and good work.

In case the teacher decides to send out monthly or bi-monthly reports of the pupil's work, these figures are almost indispensable, as it is almost impossible to remember with any degree of accuracy the amount of progress that has been made by each member of a large class of pupils. The writer finds that the bi-monthly reports that he has been sending out for the last few years are much appreciated by the vast majority of parents and stimulate the pupil to better work. On the card is recorded the number of lessons given; number of lessons missed; number of pieces of progress—progress in pieces and general remarks (if any are needed) as to the home practice of the pupil.

Lesson Book Almost Indispensable

The lesson book is a great help to the teacher to enable him properly to direct the work of the pupil. I have become so accustomed to looking over my book at the beginning of each lesson, that I feel quite at a loss when the book has been mislaid. By means of the lesson book a teacher can tell how long a pupil has been practicing, and if he does not believe that a new scale should always be given, no matter whether the old one is well learned or not.

By means of the lesson book, the amount of time that a pupil has taken to learn a piece may be readily ascertained. And if poor progress has been made in scale or exercises or pieces for two or three weeks, the teacher may adopt a different tone in dealing with the pupil than when he is only for one week.

For a teacher of voice, the lesson book will indicate the vocalises given, the vowels used, and the highest note obtained, the sight reading exercise, the song and any other matter it is desirable to record.

The writer has found it advantageous to review each season the pieces that the pupil has learned the previous season. It will be found by experience that a piece of the season that is learned is specially likely to conductors of an emotional temperament. He should study the principles of expression well, or his “feeling”—a splendid gift—will lead him astray. Therefore, coming back to my first idea—avoid monotony, and when it is learned, the mind concentrated on the hand that is most difficult to control, while the other hand plays automatically. This may require some slow practice at first, but as the speed is worked up, the playing of both hands becomes eventually automatic, and very little conscious thought is given to the performance.

Time Required

Some teachers may object that they have no time to keep a lesson book in such a manner. As a matter of fact, however, the time required for each lesson may be written in about fifteen minutes, and the advantage to both teacher and pupil is so great that no one who has given the system a fair trial will be likely to go back to former methods. Your dealer has lesson record books of various kinds which should be of great value to you.

The artist of the future will understand that to compose a fairy-tale, a little song which will touch a childlike heart, a simple ballad which will entertain, a jest which will amuse, or to draw a self-portrait which will delight dozens of generations or millions of children and adults, is incomparably more important and more difficult than to compose a novel or a symphony, or paint a picture which will divert some members of the wealthy classes for a short time, and then be forever forgotten. The region of this art of the simple feelings accessible to all is enormous, and it is as yet almost untouched.—TOLSTOY.

Surmounting Stubborn Passages in Piano Study

An Analysis of Technical Difficulties

By PERLEE V. JERVIS

An Intelligent and Progressive Plan for Overcoming Obstacles by Means of Persistent and Well Directed Work

In their effort to overcome technical difficulties, many players practice blindly, making numberless repetitions of a passage before they succeed in conquering it. With more thoughtful and intelligent practice these repetitions might be reduced to a minimum. The first figure represents the mark for exercises and the second for pieces; the new piece given (if any); also a mark showing the progress of the pupil during the past week as evidenced by the performance of the work given; also any remarks which may be necessary or desirable to make.

To mark the progress of the pupil for the week, the writer uses the figures 0 to 5—representing a very good lesson.

It will be found advisable to make two records for the progress in exercises and the other for the progress in pieces; thus if the first figure represents the mark for exercises and the second for pieces, 55 would mean a perfect lesson, while 24 would mean poor progress in exercises and good work.

Similarly the player who can—so to speak—diagnose his physical condition, will be in a more favorable position for overcoming it than the un-intelligent player who practices it. An Irishman was asked whether he played the fiddle by ear or by mind. “Nayther,” he barked, I play by mind strength.” There is a good deal of piano practice of this kind. Almost all, if not all, difficult passages can be accurately analyzed, the cause of the difficulty determined, and successful treatment applied. A few examples of such analysis will be here given. The student can work out further problems for himself.

Technical difficulties may be broadly divided into three classes—mental, physical, and combined mental and physical. Contrapuntal passages are good examples of mental difficulties.

Take the Bach Invention number 8, for instance.



It is in the case of a physical difficulty that the analysis of a passage is most fruitful in results. As an example take this cadenza from Liszt's *Dreams of Love*, No. 3.



These first measures offer no particular difficulty, even to a beginner, when played hands separately. But the moment we try to play the hands together, that is another story,” as Kipling says. Now this difficulty arises from the inability of the brain to think two things at the same time. A familiar example of this mental difficulty will be apparent in the effort to roll the thumbs in opposite directions. The quickest way to overcome this mental difficulty is to practice in short sections with each hand alone, working up the speed till the passage is played automatically. The hands may then be put together, the mind concentrated on the hand that is most difficult to control, while the other hand plays automatically. This may require some slow practice at first, but as the speed is worked up, the playing of both hands becomes eventually automatic, and very little conscious thought is given to the performance.

An Example from Chopin

Another example of mental difficulty is this run from the Chopin Valse in C sharp minor, opus 64



If this were simply the diatonic scale, almost any pupil could play it at the proper tempo. Yet I have had many a pupil who could play scales at a speed of 600 to 800 notes a minute, who balked at this passage. The difficulty lies in the sudden change from diatonic to a chromatic progression, and is largely a mental one. Now instead of practicing the passage over hundreds of times in its entirety, as is often done, take the first bracketed section and play slowly a few times. Then double the speed and after a few repetitions practice as a velocity exercise, thinking the group of tones as a unit, just as you group letters in a word. Con-

tinue this practice till the passage can be played automatically and without conscious thought. Practice the two sections in the same way. Then combine the two sections, playing a few times at the three rates of speed. Proceed thus with each section till the entire passage can be played without thought. Ten or fifteen minutes of this practice usually suffice to conquer the difficulty, yet I have known pupils to practice the passage in its entirety, without analysis, for a week, and still bungle it.

The failure to attain speed is sometimes more of a physical difficulty, very often the fingers being addressed when it is the mind that is at fault. Speed depends partly upon the ability to sense a series of tones as a unit. No matter how agile the fingers, we cannot play a passage at a high rate of speed as we can sing single tones, just as we cannot run so rapidly and spell the words left and right. The quickest way to attain speed is to divide any passage into hand positions. By hand positions is meant as many irregular as can be played without changing the position of the hand. These groups, which will be more or less equal to the number of notes contained in them, are readily grasped by the mind as well as by the fingers. The passage should then be built up group by group as in the Chopin which is described above.

A Famous Cadence

It is in the case of a physical difficulty that the analysis of a passage is most fruitful in results. As an example take this cadenza from Liszt's *Dreams of Love*, No. 3.



The difficulties in this passage are of three different kinds: first, quick action; second, the control of the hand in movement; third, the perfect control of the height of the arm, necessary to lightness and speed. Clearness in double note playing depends upon quickness and equality of up action, not upon height of raise. To concentrate upon the study of quick action, take a pair of notes, and splitting it in two, so to speak, form this exercise of the lower voice.

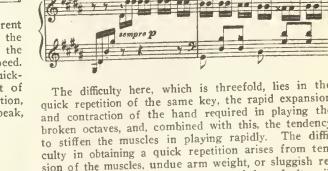


Practice at first staccato and *p* or *pp* as follows. Rest the finger lightly upon the key *F* flat, then depress the key quickly and the moment it reaches its bed, instantly release the pressure and relax the muscles. If this is done properly, the key will rise, carrying the finger with it, which should always remain in contact with its key-bed. Play quickly, thus producing a series of tones. Play the first section, and continue thus till a quick action is secured. Next play the exercise legato, and two, and four notes at a time, concentrating the mind on the up action of the finger, keeping the latter always in contact with the key. After treating the upper voice in this way, combine the two in a double note exercise in quarters, eighths, and sixteenths. Staccato, then legato, and continue thus in pairs through the entire cadenza. Now for studying the lateral arm movement, practice as follows.

Play always pianissimo, as a lightly balanced arm is thus more quickly acquired. Each note should be perfectly done, with the staccato described above. Properly done, this secures a quick key action. In addition to this, the rotary movement of the fingers should be carefully studied and definite muscular tension. Practice the exercise slowly till all the conditions enumerated have been brought under control and perfect clearness has been secured, then play as rapidly as is consistent with clarity.

A Noted Liszt Difficulty

Another example of technical difficulty which yields quickly to analysis, is this passage from Liszt's *Companella*.



The difficulty here, which is threefold, lies in the quick repetition of the same key, the rapid expansion and contraction of the hand, especially in playing the broken octaves, and, especially in the tendancy to stiffen the muscles, unduly arm weight, or sluggish release of the key. Generally any one of these faults will induce the other two. To secure a quick repetition action, practice this exercise.



Play always pianissimo, as a lightly balanced arm is thus more quickly acquired. Each note should be perfectly done, with the staccato described above. Properly done, this secures a quick key action. In addition to this, the rotary movement of the fingers should be carefully studied and definite muscular tension. Practice the exercise slowly till all the conditions enumerated have been brought under control and perfect clearness has been secured, then play as rapidly as is consistent with clarity.

Puccini

Judged by the number of his successful works this composer stands at the forefront of the later Italian masters. He was born at Lucca, Northern Italy, June 22d, 1858. His family (like that of Bach, Couperin, Wesley, and Strauss) has been distinguished by the number of musicians it has produced. None of them, however, has approached Puccini's popularity or celebrity. In a month he was fortunate in securing the patronage of the Queen of Italy, who secured for him a pension which provided for his education at the Milan Conservatory. There he came under the instruction of Amilcare Ponchielli.

Puccini's first work was *Le Villi*, a one-act comic opera which met with more ordinary success. It was produced when the composer was twenty-four. Five years later (1889), he produced his *Edgar*. The libretto was very poor and the opera was a decided failure. His next work, *Manon Lescaut*, brought out in 1891. It is much more mature in style than the previous works, and met with considerable success. His first real triumph came in 1896, with the production of *La Bohème*, which is still one of the most popular operas in the repertoire. The work is especially rich in lovely melodies, and the treatment showed that the composer had become proficient of his great art. Yet, although his ideas are very fresh and original, *Tosca* (produced at Rome, January 14th, 1900), while not advancing the fame of the composer at least showed that he was not to be considered a "one opera" man. His greatest work is unquestionably *Madama Butterfly*, which passed from the delightful story of John Luther Long, through the dramatic genius of David Belasco, Puccini's librettist. This work, though it failed to equal *Bohème*, is a great dramatic composer capable of creating a musical atmosphere and characterizing his subject in a manner both forcible and artistic. *Madama Butterfly* was first given at Milan, in 1904. Strangely enough, the Italian public did not like the Japanese setting at first, and the opera was virtually hissed from the stage. It eventually became one of the most successful of all modern operas, and may in time supersede *Bohème*. *La Fanciulla del Gold* (1910), derived from the play of *Balkiss* of *Belasco* of the same name, has great strength and piquancy, but it has not made the same appeal that marked *Madama Butterfly*. A composer who has been able to produce so many masterpieces before his sixtieth year may follow the lead of Handel, Haydn, Wagner and Verdi in producing his greatest works to come.

Sgambati

Giovanni Sgambati is the most distinguished of the modern Italian composers to direct his attention to symphonic music rather than to the Opera. He was born at Rome, May 28th, 1843. His mother was an English woman, the daughter of the sculptor Joseph Gott. His father was an Italian lawyer who wanted



PUCCINI

in America with great success. Wolf-Ferrari was fortunate in that, at the start, he was almost entirely self-taught, and was enabled thereby to develop along very original lines. Indeed his opera, *La Salomè*, was produced before he went to Munich to study with Rheinberger. This rare acquisition of self-development was then brought under the strict discipline of the great German contrapuntalists. The result is that Wolf-Ferrari has preserved a durability and genuineness which is most alluring, while at the same time he has a technic which is wholly adequate for his artistic needs. The musical result is very delightful and natural.

Presto

Dom Lorenzo Perosi, musical director of the Sistine Chapel at Rome, has for many years been one of the foremost figures in Italian musical art. He was born December 20, 1872, at Tortona, Province of Piedmont, Northern Italy. His father was the director of music at the cathedral in that city. Perosi became a priest early in life. In 1892-93 studied music at the Milan Conservatory. Thence he went to Ratisbon (Regensburg), Germany, further his studies in Church music under Haberl. His first important position was that of choirmaster at St. Mark's, in Venice. In 1898, he was called to the Sistine Chapel, there to take the Cantor's Chair. There he immediately set about to improve the music of the Sistine Choir, and it is said that this inspired Pope Pius X to institute his famous reforms in church music.

Perosi has written a trilogy of oratorios: *The Transfiguration*, *The Raising of Lazarus* and *The Resurrection of Christ*. His oratorio, *The Last Judgment*, is probably his best-known work. It is big in scope and represents a peculiarly interesting blending of the old church style with the facilities of modern education. His *Mozart*, produced in 1901, and his *Leo the Great*, produced in 1903, are also well known. In 1905, in addition to his choral music, written a great many organ compositions and some works for orchestra, including a series of symphonic sketches which he has named after the cities of Italy, "Rome," "Venice," "Florence," etc. His last oratorio, *Dies Iste*, has not yet attained the popularity of his early works.

The Test Questions

1. Name fifteen composers of modern Italy.
2. What influence did Verdi have upon the later-day composers of Italy?
3. State some incidents pertaining to the education of Mascagni.
4. How did Mascagni jump from poverty to fame over night?
5. State some of the misfortunes which befell Leoncavallo.
6. How old was Puccini when his first real triumph came?
7. Who is the greatest Italian composer responsible for the introduction of German symphonic music in Italy?
8. What is Sgambati's most prominent work?
9. Which modern Italian composer has been very successful in writing both operatic and sacred music?
10. Who is the greatest modern Italian composer of music for the church?

Through the friendship of Liszt and Wagner—who were great admirers of Sgambati's works—he secured the publication of some of his chamber-music compositions. His *Symphony in D*, written in 1881, attracted wide attention in Italy. This was followed by a pianoforte *Concerto* and string quartets.

Strangely enough, his string quartet was first introduced to the world by the Royal Quartet which, by the way, whilst an institution of which Americans are very proud, was born on the continent. Such is the cosmopolitanism of art.

Sgambati's works gained the recognition of serious musicians in all parts of Europe. In 1886 he was invited to become Liszt's successor at the French Institute. Of his forty or more works the most prominent, and most effective, is his *Messa di Requiem*, written in commemoration of the death of King Humbert, in 1896. Sgambati died in December, 1914.

Wolf-Ferrari

Ermanno Wolf-Ferrari, like Sgambati, is only half Italian, and is the son of an artist. His mother was an Austrian. He was born in Venice, June 12, 1876. He began composing when he was only eight years old. When he was nineteen, he wrote an opera. He was a pupil of Rheinberger, in Munich (1893-95). In 1902 he became conductor of the Teatro Beethoven, in Venice. His *Carnevalata* (Carnival) was, in 1902, attracted much attention to his work, not only Italy but in Germany. In 1903 came his *Le Donne Curiose*, which brought him international fame. This was quickly followed by *La Vita Nuova* (The New Life), an oratorio founded upon ideas from Dante. This has proven the most successful choral work produced by any Italian since the *Manzoni Requiem* of Verdi. *The Jewels of The Madonna* is now his best-known operatic work. It has frequently been given



WOLF-FERRARI

Curiosities of Music

By FREDERICK F. CORDER

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No art at all approaches that of music in the number of freaks and curiosities to be found in it. Amongst the painters, authors or poets of antiquity to do anything else than follow art honestly and seriously was to court sheer contempt and oblivion; whereas in the histories of music we find all the grotesque distortions and unworthy monkey tricks of composers recorded with complacency, even withunction.

It is a great pity that music ever tried to be a science. As an art it is the most charming and subtle exponent of beauty conceivable; as a science it is merely a dull no-thoroughfare out of pure mathematics. Perhaps this will not sound very intelligible to many of you, but an illustration will make the proposition clear. There is an old English folk-song of the thirteenth century—or possibly earlier—which is neither better nor worse than most of the others; but that its tune was evolved from the metre and accent of the words, and it may have been invented by any peasant either of to-day or five hundred years ago. Some old monk in a priory at Reading (about the year 1225, it is said) made the discovery that the first phrase of the tune could be sung by two voices thus:



Canon No. 1
1st voice: Summer is a coming to
2nd voice: Summer in a coming in
Loud & forte
Accord

The fourth measure does not fit very well and the continuation is worse, but having plenty of time and the ingenuity to spare, Master John of Flornate (such was his name) contrived that four voices should sing this round, and be accompanied by two others going thus:



No. 2
1st voice: Summer is a coming to
2nd voice: Summer in a coming in
3rd voice: Summer is a coming to
4th voice: Summer in a coming in
Loud & forte
Accord

so, nothing daunted, the ingenious composer contrived a motet in which there was a special part for the King, consisting of this one note continually repeated. Hawkins seriously quotes a portion of this piece, which is of course merely a "pedal-point" of no interest. But I fancy the story must owe its origin to Mr. "Benjamin Trovato."

Another antique curiosity is the *Nodus Salomonis*, or Solomon's Knot, a name given to the subject of a canon by one Pietro Valentine. This worthy attained undeserved celebrity by inventing the following absurd theme,



which, he maintained, must be the strain sung by the Seraphim in heaven, because by a proper distribution of parts, and by the devices of inversion, retrogression and multiple augmentation it could be sung in ninety-six different greatest number on record. This idea was confirmed when a mathematician demonstrated that by the same methods the number of parts could be increased to 12,000,000—or practically to infinity. No-one seemed to regard the fact that the total musical effect would be less interesting than the humoring of a wigsday telegraph post—perhaps because there were no telephone posts in those days.

But the old monkish musicians seemed to care very little for beauty in music; a favorite device of theirs was to take a ribald folk-song—the more ribald the better—and by dint of stretching out the notes to inordinate length, make the tune quite unrecognizable, and then use it as a base on which to build a senseless contrapuntal jumble, to which they then set the words of the mass. One such tune, called *The Man in Armor*, a rollicking soldier's song, was used thus by dozens of so-called composers. It begins thus:

Fancy this with every eighth-note made to occupy

two whole measures. This one scrap would then give you a skeleton for about sixty measures of a *Kyrie in Credo*; it wouldn't matter which. Mr. Rockstro, in Grove's *Dictionary*, after detailing a long list of these curiosities describes with rapture how Palestrina out-did all the rest in his attempt, which was for five voices and so contrived that it might be sung either in duple or triple time. What joy!

Tallis and His Forty-Part Canon

In those days when music vainly strove to be an exact science the great object of the devotee was to attain skill in the weaving together of many voice-parts, the more the better. Rhythm, melody, harmony—all these were but shadows, faintly discerned; but we read of several men having achieved the feat of writing a composition in forty parts. Tallis certainly did this; it has been printed in our days, purely as a curiosity, while many truly beautiful works from the same pen remain in manuscript. Regarding another such canon there is a story told that Dr. John Bull, the famous organist, traveled to St. Omer to see the manuscript in a convent library, and, requesting permission to study it for a few hours, succeeded during that time in adding forty more parts to it. The world would have presented little difficulty to a person like Tallis's, but as a matter of fact Dr. Bull never was at St. Omer, neither was there a convent with or without a library there. But a degenerate modern composer wrote, a few years ago, a motet in more than fifty real parts which was a really beautiful piece of music and it attracted no more attention than if he had written a string quartet.

But the jealous admiration for multiplex part-writing and canon received its death-blow in the outrageous and entirely unmusical labors of an Italian composer named Pietro Raimondi (1786-1853). Apart from a vast quantity of ordinary works (including fifty-five operas) of which no traces remain this dreadful person wrote—

4 Fugues for 4 voices, which could be sung separately or all at once.

6 Fugues for 4 voices, which could be sung separately or all at once.

A Fugue for 16 choirs (64 parts.)

24 Fugues for 4, 5, 6 and 7 voices, any 4 of which could be sung together (why not all, then?)

An Overture for 2 orchestræs in canon.

4 Fugues in four different keys, to be sung together. (These last two works I have seen.)

A serious and a comic opera to be performed simultaneously.

And, finally, three oratorios.

These last were actually played separately under the titles of *Potiphar*, *Pharaoh and Jacob* at the Teatro Argentino at Rome, on August 7, 1852; and then, to a fourth libretto *Joseph, all at once* with an ensemble of 400 performers. This is an actual fact; the score stood 6 feet high and had to be laid down like a tombstone in front of the conductor, with two men to turn the leaves. It was offered for sale in 1860, but I do not know who bought it. The composer fainted with excitement (I doubt if the audience did) and took it to his bed; but he survived the shock for more than six months.

Program Music Yesterday and To-day

About thirty or forty years ago, when I was young, it was thought beneath the dignity of music to make more than very faint and spasmodic attempts to illustrate definite scenes. The thunderstorm, the cannon-shot, the rolling wave, the song of birds—these were the only legitimate objects for music painting. "Program music" was, in fact, up to about the year 1880, regarded as a mere curiosity, even when practiced by such men as Wagner, Liszt and Berlioz. The real curiosity was when, as in John Mundy's *Fantasia on Domine*, signed by William Byrd (1538-1623), which

the Weather (16-?) a tinkling harpsichord or spinet alternates with shrill trumpets. Or again, with every allowance for the simplicity of our forefathers, I cannot imagine them accepting in good faith Henry Purcell's setting of the following lines:

O lead me to some silent tomb
Where none but sighing lovers come;
Where the shrill trumpets never sound,
But an eternal hush goes round.

He makes the voice execute an elaborate fanfare, to represent the trumpets that never sound, and a short pause to indicate the eternal hush.

I have quite a collection of curiosities by one Signor Sampieri (c. 1800), piano pieces professing to describe the movements of the heavenly bodies, the seasons of the year, etc., which would be a bold man who would attempt to catalog the objects, let alone the ideas, which modern composers have set out to illustrate. Indeed, of late years we have had little else but such curiosities from time to time. A sober symphony, quartet, sonata or vocal work attracts scant attention; the men who discard tonality, abolish rhythm, ignore melody and pile up unmeaning sounds in profusion, these freaks-almost seem to attract attention.

Modern Curiosities

Still, among the admitted masters of the nineteenth century there were several who contrived to produce music that was pleasing or curiosities, which deserve not only to be preserved but to be played now and again. Joachim Raff perpetrated several: there is a scherzo in his first violin sonata which has not been equalled since; there is a set of piano variations (Op. 179) on an original theme, half of which is in 5/8 and the other half in 7/8. Moszkowski has written a pretty little waltz on one note which is a most interesting set of variations on the chromatic scale. There are the wonderful *Paraphrases* of Borodine and his friends, charming pieces which can all be played whilst a child plays on the known *Cla-cla* at the top of the piano. A living Italian composer, Bossi, has composed an amusing set of *Musical Satires* on the ultra-modern methods, making cacophony most pleasant; and a living English composer, whose name doesn't matter, has actually published a set of twenty-four pretty characteristic pieces to be played on a second piano and while a child whilst the one practicing her *Canary* exercises. All of these, and a few of the others, are musically and intellectually far superior to the dull attempts by ancient writers which I

have mentioned above; but no critic or writer of musical history has ever taken the least notice of them. Yet what ancient maker of oddities ever contrived anything a hundredth part as clever or beautiful as Schumann's *Carneval*? The mechanism of this wonderful set of pieces—all built on an artificial phrase of four notes—is so subtle than many players are unaware of its existence, and that is called art, is a separate "inspiration." What higher tribute than this could there be to a composer's genius? Yet Schumann had plenty of faults, but I am glad to place one work of his in the front place in my cabinet of really interesting curiosities, even along with the best one of all, Elgar's wonderful *Carillon*. The monotonous repetition of a figure (called "ground bass") was a device that seemed to have been exhausted by the early composers, Purcell and Bach. But to the really fine craftsman no device is ever worn out and even the Russian *Paraphrases*

are cast quite into the shade by Elgar's peerless specimens of musicianship. I don't know what Mozart would have thought of it, but I am sure that both Bach and Beethoven would have listened with tears of joy in their eyes to the strain of strains.

O, for a few more curiosities to place by the side of this!

Modern Italian Operatic Composers

"LE BUONE PAROLE, ungono, e le cattive pungono" (Good words are like good words prick). Crispi's well-known proverb epitomizes in a way the Italian opera of yesterday. No matter how grave the tragedy, it was surrounded by musical phrases of sugar sweetness. Verdi, who was essentially a child of the people, naturally catered to them in this, and accordingly all his early operas were great successes—notably *Trovatore*, *Rigoletto*, and *La Traviata*. These operas now survive by sheer force of their lovely melodies. Many of the tunes are laughably inappropriate for the dramatic situations, but they are tunes and, therefore, immortal.

Verdi was not blind to the wonders of Weber's *Euryanthe* nor Wagner's *Lohengrin*. He saw that the dramatic music of the future would be a continuous web of tonal colors, woven into the play itself. Accordingly he strove valiantly all through his middle period to produce such works. The results were not striking until *Aida* was produced. This work, produced when Verdi was nearly sixty, has all the youthful vigor and inspiration of the young man in his twenties. Musicians, however, do not give it the same rank with Verdi's later operas, *Otello* and *Falstaff*, which in the minds of many represent the pinnacle of Italian operatic writing.

Since Verdi, the outstanding Italian composers of opera are less than ten, even if we include Amilcare Ponchielli, composer of *La Gioconda* (1876) and with Verdi great influence upon the younger Italian composers. Among these may be mentioned, together with their best-known work, Boito, *Mefistofele*; Mascagni, *Costanzi Rusticana*; Leoncavallo, *Pagliacci*; Puccini, *Madama Butterfly*; Giordano, *Andrea Chenier*; Wolf-Ferrari, *The Jewels of the Madonna*; Montemezzi, *L'Amore dei Tre Re*. Of all these, success has been comparable to that of Puccini, who already has six immensely successful operas to his credit, although he is this year at the same age when Verdi produced *Aida*, the opera that was to be the turning point to a still greater career.

Summer is a-coming in The oldest known English song

Arranged by F. CORDER

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"Summer is a-coming in" often seen in the old English spelling "Summer is icumen in" is probably the most famous piece of music in history. Professor Corder has done THE ETUDE the great service of making it accessible to our readers in a modern form. While totally different from its original can form it preserves the spirit of the old composition in splendid manner.

How Psychology can Help the Musician

By PROF. CARL E. SEASHORE

Of the State University of Iowa

The late Prof. Hugo Münsterberg, of Harvard, was invited to contribute an article to THE ETUDE upon the Relation of Psychology to Music. He replied saying that he very much preferred to hand the commission over to Professor Seashore, as he had made a special study of the subject. The result is the following excellent article.

In response to the editor's courteous suggestion that I write on "Sense and nonsense in the psychology of music," I take pleasure in accepting the first half of the invitation, and shall limit myself in this article to one-third of that half. There are three large branches of the psychology of music; namely, the psychology of musical talent, the psychology of musical training, and the psychology of the art principles in music. I shall discuss only the first of these, and that only from the point of view of *inborn talent* as distinguished from the results of training.

Respecting, then, to one aspect of the sentiment, "sense in the psychology of music" the question is: What is the present status of knowledge about musical talent?

To make a long story short, let us first open an account showing the principal items with which we have to do.

An Inventory of Musical Talents

- I. MUSICAL SENSITIVITY.
- 1. Sense of pitch.
- 2. Sense of time.
- 3. Sense of rhythm.
- 4. Sense of intensity.
- 5. Sense of timbre.
- 6. Sense of consonance.

II. MUSICAL MEMORY AND IMAGINATION.

- 1. Auditory imagery.
- 2. Motor imagery.
- 3. Creative imagination.
- 4. Memory span.
- 5. Learning power.

III. MUSICAL INTELLECT.

- 1. Musical free association.
- 2. Musical power of reflection.
- 3. General intelligence.

IV. MUSICAL FEELING.

- 1. Musical taste: likes and dislikes.
- 2. Emotional reaction to music.
- 3. Emotional self-expression in music.

V. MUSICAL ACTION.

- Natural capacity for skill in accurate and musical expression, production of tones (vocal, instrumental, or both):
- 1. Control of pitch.
- 2. Control of time.
- 3. Control of rhythm.
- 4. Control of intensity.
- 5. Control of timbre.

The first sensible step in the psychology of music is to make a study of one's self or pupil in terms of an inventory of the concrete items of talent.

The Inter-Relations of Musical Talents

To one who knows music and psychology, the most striking impression from this outline is the fact that one may have or not have any one of the above listed capacities quite independently of the other. Thus, the six types of sensibility are quite independent. One may have the sense of pitch and not the sense of rhythm or vice versa; one may have the sense of time and not the sense of intensity; one may have the sense of rhythm and not the sense of pitch; one may have the sense of intensity and not the sense of time; one may have the sense of consonance and not the sense of dissonance; one may have the sense of timbre and not the sense of pitch or time, etc. In other words, musical talent is not a unitary thing, but a collection of talents.

The psychology of musical talent is therefore a most fertile field for the use of scientific procedure in keeping that ancient commandment of the Greeks, (*to whom music and science were one*)—"Know thyself."

Analysis and Measurement of Musical Talents

It is no fault of the musician that he has not been able to analyze and measure musical talents technically, for that is a definite achievement in laboratory psychology, and the procedure is not generally available. It is, however, possible now to take the progressive musician into the laboratory-studio for the psychology

of music, and measure, with an accuracy sufficient for all practical purposes, each and all of the fundamental natural capacities which constitute musical talent. The work is yet in the experimental stage but sufficiently far advanced to be of professional use. To understand how it is done one must know technical laboratory psychology which it is out of the question to describe in the space here allotted.*

During the past year a series of selected measurements on musical talent was made upon two hundred and eighteen college students in the University of Iowa, and charts were made for each individual showing a quantitative ranking of each element measured. Four such charts are shown in the accompanying figures. Each tells a long story so graphically that it is difficult with the method can see at a glance the characteristic traits of the person one can see the profile of a face. All these persons, it will be observed, have had about an equal amount of musical training, but the first two represent decided musical power, whereas the latter two represent unmusical minds.

Without going into detail about the method of charting, it may be said that each of the factors involved was determined by accurate psychological measurement in the laboratory with instruments adapted for such purposes. The records on training and appreciation and expression are not based upon quantitative measurements but upon systematic observation and interview. All these were reduced to a cent, with reference to norms established on the basis of a large number of records in each measurement. Thus, if the record in the chart shows a rank of 100 per cent, it means that this person is within the best 1 per cent of all normal cases, whereas, if the record is 50 per cent, he is exactly average, or if the record is 0, he has no ability.

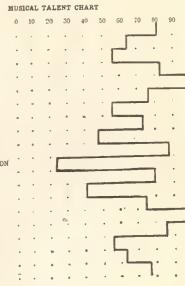


FIG. 1

The first, Fig. 1, is a young man with good appreciation and power of expression in music. His forte is in action—finger (motor ability) and voice (control, register and quality). The lower than average score in intervals is due to his limited capacity in tonal hearing, imagery and memory. The poor loudness, or intensity, discrimination is a mark of inferior power of observation. He may be classified as decidedly musical.

The second, Fig. 2, is a young man with unusually high musical appreciation and control of voice. He has superior sense of pitch and time with superior tonal imagery and control of voice and hand; but the small register of voice makes it advisable for him to limit himself to instrumental music.

*A general account of methods is given in the author's *Psychology in Daily Life*.

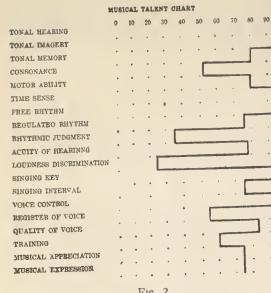


FIG. 2

The third, Fig. 3, with about the same amount of training as the first two has failed in music and the reason is clear: he is seriously defective in tonal hearing, tonal imagery, tonal memory, and motor ability. The thing that has drawn him into music is his good time sense and his intellectual appreciation of sound. He is doomed to be a failure now at twenty, that could have been predicted with certainty at the age of ten.

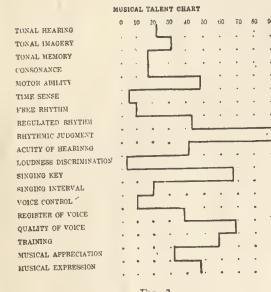


FIG. 3

The fourth, Fig. 4, a young lady who has had as much musical training as the other three but with doubtful success, the reason for which we can see again in the low scores on the fundamental talents. The high ability in rhythmic judgment is of little use if she has no vital interest in music and cannot acquire it.

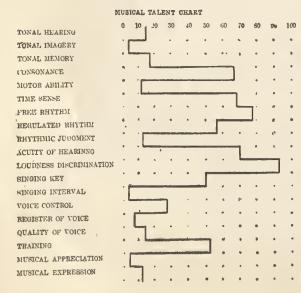


FIG. 4

Stop! Look! Listen!
By T. L. Rickaby

The railroad man who created this device is said to have received quite a sum for his cleverness. People do not listen nearly as acutely as they should. The violin pupil is trained to listen because he must make his intervals. The piano pupil is absorbed from this difficulty and as a result he listens little, indeed as unacutely as their brothers—the color-blind. The color-blind man, who sees a field of bright emerald grass and tells his friends that it is blue, is to be pitied just as is the man who bears beautiful music and cannot distinguish it from noise. Very, very few people, however, are color-blind. If you find yourself striking false notes, it is time to "Stop! Look! Listen!" there is danger ahead—and the danger is a habit that will ruin the work of any piano student if it is not corrected.

Haydn's Boyhood Priode
One of Haydn's first attempts at instrumental music was with the bass drum. When a small boy he was studying in Hamburg, it happened that his boy friends were invited to march in a grand procession. Assembling for the parade, the drummer was missing. A boy suggested Haydn: he was lined up, and we can assume acquitted himself finely. In after years he often recalled that he never remembered a prouder moment than when, scantily clad and half starved, he marched proudly among his boyish friends, beating the bass drum.

Haydn was once asked by Emperor Francis which work, the "Creation" or the "Seasons," he preferred.

FEBRUARY 1917

Chopiniana

What Chopin Said of His Contemporaries

Thalberg: "Thalberg plays famously, but he is not my man He plays forte and piano with the pedals but not with the hand; takes tenth as easily as I do octaves, and wears studs with diamonds."

Aloys Schmitz: "He is already over forty years old, and composes eighty years' old music."

Kalkbrenner: "He proposed to teach me for three years, and to make a great artist of me, but I do not wish to be an imitation of him, and three years is too long a time for me After having watched me attentively, he came to the conclusion that I had no method, though I was present in a very fair way. I might easily go astray, and that when he ceased to play there would no longer be a representative of the grand old pianoforte school left."

Zwirny and Elsner (his teacher): "From Zwirny and Elsner even the greatest ass must learn something."

Carl Czerny: "Czerny is a good-natured man, but nothing more."

Borius: "This is the way Berlioz composes—he sputters the ink over the ruled paper and the result is as chance wills!"

What His Contemporaries Said of Chopin

Mendelssohn: "Chopin is now one of the very first piano players; he produces as novel effects as Paganini does on the violin, and performs wonders which one would never have thought possible."

Wiener Theater Zeitung (a Vienna newspaper of music consequence at the time): "He plays very quietly, with little emphasis, and with a certain rhythmic aplomb which is indispensable by virtuousness He is recognized as an artist of whom the best may be expected as soon as he has heard more."

He knows how to please, although in this case the desire to make good music predominates noticeably over the desire to give pleasure."

Berlioz: Berlioz told Legouvé to see Chopin, "for he is something which you have never seen, and someone you will never forget."

What Chopin Said of Himself

"It is possible to find in early childhood, before musical education has begun, whether or not a child has natural musical capacity; how the various elements in this capacity are relatively prominent, and, by reference to norms, what degree of each element of talent is necessary for success in a given type of music. On the basis of such concrete facts, hand, the parent and teacher can decide intelligently whether or not to give this child a musical education, how extensive the plans for a musical career ought to be, and what type of music to undertake in order to use natural equipment to the best advantage."

The second is an almost unanimous opinion that I play too softly, or rather too delicately, for the public here (Vienna)—that is to say, they are accustomed to the drum-beating of their own pianoforte school. I am afraid that I must do this, and I do not know how to overcome this difficulty, especially as the daughter of one of the editors drums dreadfully, but never mind if it be so; I would much rather they said I played too gently than too roughly."

"My manner of playing pleases the ladies so much." If the newspapers cut me up so much that I shall not venture before the world again I have resolved to become a house-painter. That would be as easy as anything else, and I should at any rate be able to earn a living in the higher classes, and I don't know how I get there Among the Paris artists I enjoy general esteem and friendship; men of reputation dedicate their compositions to me even before I have paid them the same compliment. Pupils from the Conservatoire—even private pupils of Moscheles, Herz and Kalkbrenner—come to me to take lessons. Really, if I were more silly than I am, I might imagine myself a finished artist; but I feel daily how much I have still to learn."

"I am in this world like the E string of a violin on a contrabass."

"You will play in memory of me and I will hear you from beyond. Oh no, not mine; play really good music—Mozart, for instance."

Haydn's Boyhood Priode
There are of course people who are as unfortunate as their brothers—the color-blind. The color-blind man, who sees a field of bright emerald grass and tells his friends that it is blue, is to be pitied just as is the man who bears beautiful music and cannot distinguish it from noise. Very, very few people, however, are color-blind.

If you find yourself striking false notes, it is time to "Stop! Look! Listen!" there is danger ahead—and the danger is a habit that will ruin the work of any piano student if it is not corrected.

FEBRUARY 1917

High Lights in the Lives of Great Masters

HAYDN'S father was a poor wheelwright. Haydn was born at Rohrau in Austria, April 1st, 1732. The house in which he was born is still standing.

Haydn aimed always at perfection in his art.

Haydn's paternal ancestry was Slavic rather than German. The name probably was originally Hajden. That name is now common in Croatia.

Haydn spoke his native Austrian (German) with a dialect. He also spoke Italian, French and English with fair fluency.

Haydn delighted to play upon the drums—instruments to which he was accustomed from his early childhood.

Haydn's character was a curious admixture of kindness and practical good sense.

Haydn stamped the native and fragmentary utterances of folk-feeling with the careful, purposeful orderliness of art.

Haydn proved a generous friend to innumerable young men of talent. He was always ready to aid them with advice and substantial help.

Haydn recognized the genius of Handel, saying of him, after he had heard a performance of the "Hallelujah Chorus"—"he is the master of us all."

Haydn was Mozart's teacher, and he was ever ready to acknowledge the latter's gifts.

Haydn was appointed chef d'orchestre of Prince Esterhazy's orchestra in 1761, remaining in the royal service for thirty years.

Haydn was not above conducting the music for dancing at court balls.

Haydn gave the score of the "Creation" and the "Seasons" to the Tonkünstler Society, which has derived a permanent income from works.

Haydn said to Kalkbrenner, "I have only just learned in my old age how to use the wind instruments, and now that I do understand them I must leave the world."

Haydn said of himself, "Anyone can see by the look of me that I am a good-natured sort of fellow." He was fond of a joke but never indulged in immoderate laughter.

Haydn's operas like those of Handel are now swallows in oblivion. He wrote over twenty-five works for the stage including five marionette operas.

Haydn's journey from Vienna to London took fifteen days. It can now be done in two.

Haydn laid great stress upon the desirability of composers learning to sing.

Haydn's Creation was first given in Vienna in 1799. It netted Haydn \$1600, a large sum in those days.

Haydn knew that he was not good looking and could never understand why so many good-looking women were attracted to him.

Haydn had a high regard for melody. One of his favorite expressions was, "The invention of a fine melody is a work of genius."

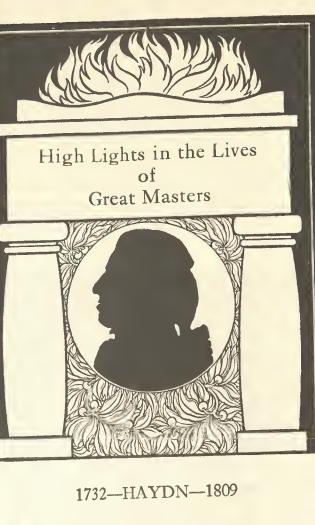
Haydn often said that it was not till he had been in England that he became famous in Germany. His second sojourn in England netted him some \$6000, from lessons, concerts, and symphonies, not counting his other compositions.

Haydn delighted in practical jokes. He was expelled from the Choir School of St. Stephen's Cathedral, in Vienna, for cutting the pigtail off the wig of one of the other boys.

Haydn's last public appearance was at a performance of the "Creation" given in the University of Vienna, in 1808. All the great artists of Vienna were present, including Beethoven and Hummel. At this time, Beethoven, forgetting incidents of former days, fervently kissed the aged composer.

Haydn, when in England, was commanded to Carlton House many times. He met George III and the Queen, and they tried to persuade him to settle in England. He was addressed by the King as "a good and honorable German"; to which Haydn replied, "To preserve that reputation is my greatest pride."

Haydn first visited England in 1791. The orchestra he worked with at that time numbered between thirty-five and forty performers. This was then con-



1732—HAYDN—1809

Haydn built upon the popular songs and dances of his native land, which in the matter of structure belongs to the same order of art as symphonies and sonatas; and how this kind of music could be on a grander scale was what Haydn wanted to discover.

Haydn was below middle height, somewhat heavy in build, but not particularly strong. His complexion was dark and his eyes dark grey. His skin was badly pitted with small pox marks. His nose was large and disfigured with a polyp. His jaw was heavy and his underlip coarse. Throughout his life he wore a wig with sidecurls and a pigtail.

Haydn's first post as music director and composer of chamber music to Count Morzin, netted him board and lodging and about \$100 a year. Nevertheless Haydn felt this meagre income sufficient to warrant his marrying to daughter of a local wigmaker. His wife's maiden name was Maria Anna Kolter. She was three years older than Haydn, and was a veritable she-devil, who made things hot for Haydn all the rest of his married life.

Prince Esterhazy was known as "the magnificent" and some idea of the elegance of the Court in which he lived may be gained from the fact that the Prince's own court costume was embroidered with genuine diamonds. The favorite instrument of the Prince was the viola di bordone. Haydn was obliged to furnish new pieces for this instrument all the time.

Haydn was very fond of children, but never had any of his own.

Haydn looked upon his genius as a gift from above, which for him was bound to be thankful.

Haydn, like Mozart, was an ardent freemason.

Haydn wrote very neatly and uniformly, remarkably free from corrections; "because," he said, "I never put anything down till I have quite made up my mind about it."

Haydn composed the first German national hymn, "God Save the Emperor." It is said to have been based on a Croatian popular air.

Haydn, at the close of his life, called his household together, and played his "Emperor's Hymn" over three times.

Haydn was forced to lead a more or less secluded life at Esterhazy's residence, and he composed for the grandeur of his own court visits made to the outside world unnecessary. Haydn said, "Those who know well must be aware that I owe very much to Emanuel Bach, whose works I understand and have thoroughly studied."

Haydn composed some 250 arias, accompaniments and symphonies for the poet Thompson, friend of Burns. In the correspondence between Haydn and Thompson is this letter: "I send you with this the 'Blue Bells of Scotland' etc."

Haydn was industrious. He was an early riser, and long after his student days were over, he worked sixteen to eighteen hours a day. At work he sketched out his ideas roughly in pencil, and elaborated them later in ink.

The importance of a melody he specially emphasized. "It is the air which is the charm of music," he said, "and it is that which is most difficult to produce. The invention of a fine melody is a work of genius."

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not that? Is he not strong and disdainful? Is he not a man to waste a woman's heart within her? Longing! "Ah, maiden, maiden you may be, but I am a man!" Then she was a woman. Her mind was made up. "I love him!" she said. "If you don't see it—what he is—he is safe! If you don't see it—what he is—he is safe!"

"I am, I am," said Friedhelm, "but you don't understand the ways of artists."

"Friedhelm, what's that?"

"I am, I am," said Friedhelm.

"Aher, bester Meister,"

"I am, I am," said Friedhelm again.

"Look at him!" shouted Lothar again, hearing down the interruption with a stamp of his foot.

If the room was scarlet, Sarolta had turned white to the lips. She was bewildered; beyond words tormented. Her Webel sat like an unwound automaton, staring straight before him.

As suddenly as it had come upon him, Lothar's passion had passed away.

"PICK UP THE MUSIC-STANDS, FRIEDEM!" he said to his pupil. "BETTER, MEISTER, SIT DOWN FOR A LITTLE WHILE; IT IS BEST I SHOULD PUT HIPPOLYTUS THROUGH HIS PART FIRST. NO, OLD KERL, IT IS AGAIN TO ME, AH, FRIEND OF THAT SCARLET MOTHER EARTH."

"O Sun that makes clean!—Come, thou twin soul of mine, give forth my life."

Friedhelm answered, "Yes, I call to a trumpet that sang and seemed to leap to the height of his art with one superb spring. When he paused for Pausa's answer, the girl rose from her seat, not knowing who was seated of her. Lothar gave her a swift look, held her a moment swaying as with his own desire, and then, with a general start, he fled."

"Eh, Webel," he cried over his shoulder,

"WHAT DO YOU SAY TO THAT?"

"A magnificence," said Webel, without moving his head.

The contrast between the man's manner and that of his pupil was evident enough to both Lothar and his tenor that made a pleasant diversion in the room.

Phasda

"I'll have no more from thee to-day," said the Master, and once again he wheeled round upon Sarolta. "I'll have no more from thee to-day!"

The animal sound of the girl's voice lit her eyes full of a sudden hope. "It is so hard for you to change your mind."

"How could I change it myself? I?"

A little rehearsal, just I and I together."

"How would that be?"

She closed her lips, scarcely able to credit the happy promise after the hopelessness and the sense of failure. Friedhelm and hair were attired as by invisible flames and as evenly as though the world had been created afresh.

"I am undoubtedly becoming quite experienced," he thought, once again in his brotherly way.

"Come to-morrow then, child, soon after ten." Lothar spoke in the same benevolent, unworded tone.

Sarolta took time to look to her heart, as if memory of those forever-forgotten sweet names. "He likes me. In spite of all, he trusts me!" It seemed to her almost as much as life itself that he had chosen her.

"Aha!" said Friedhelm joyously. "Are you still afraid I shall make an orator of it?"

"Hah!" said Lothar, striking him on the shoulder. "Bist ja, mein Hippolytus. I became than want playing thy little trick."

"No, I am not a bad boy, then, such as a matter of course."

"Never have I seen him in better cheer," said Friedhelm, his companion, as they went light-heartedly homeward through the golden woods.

"And yet, at the beginning—

"Friedhelm, you are right."

"It was, was it not?"

"And after all," said Sarolta, not without a point of indignation in her voice, "the foot not as me, the hand not as me, the eye not as me."

Friedhelm looked down at her pensively.

"I must teach you himself," he murmured. "Never have I known him to do that for any one. It is a great honor."

"Yes, it is a great honor," said Sarolta softly.

"And it is true," proceeded Friedhelm,

after a pause, with a smile which again spoke of him, friend, and fun.

"And it has gained in power. I noted that, to-day."

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It was a man, a man in the prime of life, and he a widower now! What will Frau Hegemann say? What will all Frankneim think of me?"

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It was a man, a man in the prime of life

William Wallace Gilchrist

The founders of the present prestige of musical America rested firmly upon the exceptional accomplishments of a few men, some of whom have now passed into the beyond. Dudley Buck, William Mason, Theodore Thomas, J. K. Paine, Edward MacDowell and Ethelbert Nevin are among the outstanding figures whose fame must be immortal in American music. To this group belonged Dr. William Wallace Gilchrist, who died December 20th, at Easton, Pa. Unfortunately much of Dr. Gilchrist's most noteworthy work remained in manuscript, because it was not of the nature that demands that popularity upon which all publishing houses must depend for their existence. His chamber-music has been praised by discriminating musicians in a manner that makes it very clear that Dr. Gilchrist must pass into our musical history as one of the few American masters.

Dr. Gilchrist was born in Jersey City, January 8th, 1846. When he was nine years old his family moved to Philadelphia. At the age of nineteen he began the study of organ, voice and theory with Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. He had an excellent voice and was an accomplished singer.

His ability as an organizer was exceptional in a man of so remarkable distinction. He formed the celebrated Mendelssohn Club of Philadelphia, and was its revered conductor for forty years. With others he organized and conducted the Philadelphia Symphony Orchestra, the band from which the present famous Philadelphia Orchestra developed. He was the first president of the Musical Art Club of Philadelphia, and was also president of the Manuscript Society—an excellent organization of Philadelphia composers which has done much to promote the interests of musical composition in the city of Brotherly Love. Outside of Philadelphia, he conducted many orchestras, including the New York Tuesday Club and the Harrisburg Musical Society. For many years he was one of the leading vocal teachers of Philadelphia.

It is through his work as a composer, however, that he is best known. As early as 1878, he took prizes offered by the Alto Society of Philadelphia for the best choruses for men's voices. In 1880 he won three prizes offered by the Mendelssohn Club of New York for the Choral Festival Prize of \$100 was captured with a choral work. The XLVI Psalm for solo, chorus, orchestra and organ. (The judges were Carl Reinecke, Camille Saint-Saens and Theo. Thomas.) He wrote many songs and anthems, and several chamber-music works, as well as a Symphony in C which has met with great favor wherever it was performed. His music is characterized by a sense of finish which makes it extremely interesting.

As a man he was extremely modest, very sincere and commendable—accomplishing all that he did through genuine ability and worth. He was rich in friends. While much of his music is well known and recognized, much more is not as well known as it deserves to be. This was largely due to the composer's distaste for anything that would make it appear that he was exploiting his talents. He was very popular in his time in Philadelphia churches. For a long period he was the choir-master at The Church of the New Jerusalem (Swedish-Borgian), Philadelphia. For many years he was at the head of the Voice Department of the Philadelphia Musical Academy.

The Modesty of Brahms

Brahms hated "boasting." And his sense of humor often stood him in good stead when people tried it. Once, at Baden-Baden, while he was taking his ease under a tree in his garden, a stranger advanced toward him and delivered a little complimentary speech evidently prepared before-hand. It stated in part: "I have just seen your interview with the press. That work was a little too plainly displayed, and Brahms yielded to his love of mischief, and stopped the speech with the words: 'Stop, my dear sir, I have no doubt that you are looking for my brother, the composer; I'm sorry to say he has just gone out for a walk, but if you make haste and run along that path, through the wood, and up another hill, you may possibly still catch him up.'

On another occasion he was dining with some friends in a hotel restaurant. The landlord was told to bring in his best wine, and as he did so he remarked, "Here is a wine that surpasses all others, as much as the music of Brahms does that of other composers." "Well," says Brahms, "take it away and bring us a bottle of Bach!"

More about Community Music

THIS art of the future will thus be completely distinct, both in subject-matter and in form, from what is now called art. The only subject-matter of the art of the future will be either feelings drawing men toward union, or such as already unite them; and the forms of art will be such as will be open to every one. And therefore the ideal of excellence in the future will not be the exclusiveness of feeling, accessible only to some, but on the contrary, its universality and great boldness, obscurity and the contrary, brevity, clearness and simplification of expression. Only when art has attained to that will art neither divert nor deprave men as it does now, calling on them to expend their strength on it, but what it should be—a vehicle wherewith to transmit religious, Christian perception from the realm of reason and intellect into that of true feeling, and really drawing people in actual life nearer to that perfection and unity indicated to them by their religious perceptions.—Tolstoi.

**Taking it Easy**

By Ralph Kent Buckland

AMBITION to acquire an adequate technic is very apt to lead the aspiring piano student to a kind of "I'll get it right this time" spirit, and for anyone who is in a nervous condition, that works against the very end for us.

Note the successful artist: Is not his entire performance characterized by ease? Does he ever have to strain for effects? Too few students practice easily enough. If you come to a passage which stubbornly balks all of your very best efforts for several minutes do not storm and rage at it. Stop for a few moments and when you go back to the keyboard, take it a little easier. Remember that skill does not mean a brutal force or nervous explosion. A man might be strong as Samson yet he might not have the kind of skill and strength to pitch a base ball with a proper curve. Skill comes from learning the knack of doing your work with ease. When you go to the keyboard, try to "think" every muscle in your body as loose and free as possible.

This does not mean that your sum total of effort shall be less, only make it a different kind of effort—make it more skillful, make it easy. Watch a boy learning to swim. He will make ten times as much effort as the experienced swimmer. In fact his very effort keeps him from learning quickly. The greatest artist is the one who accomplishes the most with the least obvious effort.

Are We Musicians?

There are very few pianists who are not called upon to play at sight the accompaniment of a song or violin to it yet the number who have skill enough to do this artistically is rather limited. In fact, one who can do it well is usually described admiringly as "a good sight reader and a thorough musician." We have our doubts, however, whether many of those who blithely respond to this description could make much of this:



It is an extract from all the accompaniment Handel thought necessary to go to the trouble of writing for the last chorus of the *Messiah*. In Handel's day, moreover, this was considered enough. Music engraving was not an exact science, playing by hand was tedious, so all musicians were grounded thoroughly in the art of "figured bass." The small figures under the notes indicate what chords are to be used, and only the "bass" was written in. The "bass" was the lowest part of whatever was going on at the time, treble, tenor, alto or bass, the proper clef being introduced. Figured bass appears to have been first employed by Peri, Caccini, Viadana and Monteverde about 1600, as accompaniment to recitative. In this form, in a more or less formal form until in the time of Handel and Bach, accompanists were expected to derive thoroughly artistic results from such meagre indications as in the passage quoted. Could you do it?

Practical Hints on Elementary Transposing

Mrs. John Edwin Worrell

TRANSPOSING is like a turkey roaster—you do not need it often, but when you do need it badly. Lowering a hymn a half tone is the most used form, so let us see what can be done without taking a complete course in harmony, although a thorough working knowledge of scales and key signatures is absolutely necessary.

We take for our first attempt a hymn in the key of G. We want it lowered a half tone. The first step is to take the signature of the new key and signature will be. Lowering 7 as our major number, we subtract one sharp (G's signature) from it and get 6. This means that our new key has six flats and is called G-flat. This brings us to our rules:

I. Mentally change the signature (to 6 flats in this case), and play as though written in that key. If no accidentals occur, it will be easily sailing. If they do, observe the following rules:

II. If needed, add a sharp. (The note indicated should then fall on a white key.)

III. Cut in two all double sharps.

IV. Double all accidental flats.

V. Flat all accidental naturals.

All keys with sharp signatures (G, D, A, E, B) come under these rules. Also C and F, though they are not sharp keys. Subtracting the signature of C from the seven flats we have the key of C-flat with 7 flats, one for each note of the scale. This C-flat scale is B natural on the keyboard, and our fingers know the "feel" of that key, but in transposing into it we must think of it as C-flat.

Being a flat key requires a different method of finding it new signature. Taking its one flat, we add it to seven, making 8 flats. This gives each note a flat, and to B two flats. On the keyboard this scale falls in the same keys as E natural, and we think in E-flat. If the player fails to do this and is calling each key by its new name, F-flat, G-flat, A-flat, B-double flat, C-flat, D-flat and E-flat, it will soon become easy. Then we can change the signature from F-flat, and proceed as with the sharp keys, observing the same rules but hearing in mind that B is double-flatted.

F and C are the hardest in this series, as they fall in the same keys when transposed; but practice and concentration will save the student many difficulties.

Practice on familiar hymns first, then try transposing new ones at sight, confining the attempts to the 7 white keys mentioned. Almost anybody can play a well-known hymn in any key, but when it comes to transposing a new one at sight, as Potash and Perlmutter say, "That is something else again."

ALLEGRO
from SONATA IN E FLAT

L. van BEETHOVEN

from Op. 31, No. 3

This excerpt is taken from one of the most melodious and appealing of all the Beethoven Sonatas. It includes the two principal themes of the first movement. In this, and in similar quotations from the gems of the great classic masters, no violence is done to the original,

and much beautiful music is brought to the attention of players, who otherwise, owing to the length and difficulty of the complete works might be deterred from attempting them. Grade IV.

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WITH WAVING COLORS

An easy teaching piece in military style. Present day tactics prescribe 120 steps to the minute (M.M. $\text{♩} = 120$) as the proper pace for marching purposes. Grade 2 $\frac{1}{2}$

Allegretto M.M. $\text{♩} = 116$

LUDWIG RENK

Tempo di Marcia

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FEBRUARY 1917

THE ETUDE
alla recitativo

Page 99

Tempo I.

Meno mosso

la melodia ben marcato

Tempo I.

LOVE'S YOUNG DREAM

"A mighty pain to love it is,
And 'tis a pain that pain to miss."
Comley

A very pretty reverie in the style of a slow waltz. Cultivate the "singing tone" throughout. Grade 3.

R. S. MORRISON

Moderato M.M. = 144

Fine

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MINUET IN G

A very fine minuet in the true classical style. Very few modern minuets have the real flavor of the stately old dance. Play in a precise manner with crisp clear touch. Note particularly the return of the first theme in the left hand beginning at measure 72. Grade 4.

E. J. DECEVÉE

a tempo

Tempo di Menuetto M. M. = 126

Un poco animato

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SHADOW DANCE AIR DE BALLET

WALTER WALLACE SMITH

A picturesque *air de ballet* which must be played with freedom and lightness. Bring out strongly with the piano.
Slowly Allegretto grazioso M.M. d=108

Slowly

Musical score for piano and orchestra, page 10, measures 111-125. The score consists of two systems of music. The top system starts with a dynamic *p* and includes markings such as *rit e dim.*, *mf*, *atempo*, *poco cresc.*, *poco rit.*, *last line I. Coda*, *faster*, *cresc.*, *rit.*, *atempo sole dim.*, *ten.*, and *CODA*. The bottom system continues with *mf*, *delicato*, *rit.*, *attempo*, *dim. e rit.*, *mf*, *Tempo I.*, *molto rit. e dim.*, *Horn*, *mf*, *sfs*, *attempo*, *poco cresc.*, *poco rit.*, *attempo ten.*, *i.e. dim.*, *mp*, and *quasi cello*.

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A musical score page featuring two staves. The top staff is for the piano (right hand) and the bottom staff is for the strings. Measure 11 starts with a forte dynamic (f). The piano part has eighth-note chords, and the strings play sixteenth-note patterns. Measure 12 begins with a dynamic instruction 'poco ril.' followed by 'mf'. The piano part continues with eighth-note chords, and the strings play sixteenth-note patterns. The score includes various dynamics like 'poco cresc.', 'rit. e dim.', 'atempo', 'ten.', 'poco accel.', 'ritard.', and 'D.S.'

Dedicated to The Conways

AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOTT

A brilliant concert *cuprier* or *encore* number in rollicking Irish style, with a suggestion of the old song "Johnnie's so Long at the Fair." In the composer's recital work this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩ = 126

A page from a musical score for orchestra and piano. The top line shows the piano part in treble and bass staves, with dynamics like *mp*, *sf*, and *f*. The subsequent lines show the orchestra parts, including strings, woodwinds, and brass, with various dynamics and performance instructions like *cresc.* and *dim.* The score is in 2/4 time, with a key signature of one flat. The page number 12 is visible at the bottom right.

FEBRUARY 1917

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MANDOLINATA
ROMAN SERENADE

E. PALADILHE

Arr. by Hans Harthan

An easy arrangement of a beautiful old folk melody. Saint Saëns and others have made much of this tune in larger transcriptions. Grade 2½

Allegretto M.M. ♩ = 108

TRIPPING THROUGH THE HEATHER

FEBRUARY 1917

EDUARD HOLST

Good concert polkas for either solo or four hands are rather scarce, but here is one that cannot fail to please. It has just the right swing and the requisite scintillating character. Play it in festive style, Grade V.

SECONDO

Tempo di Polka M.M. ♩ = 108

last time to Coda

CODA

FEBRUARY 1917

THE ETUDE

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TRIPPING THROUGH THE HEATHER

EDUARD HOLST

PRIMO

Tempo di Polka M.M. ♩ = 108

last time to Coda

CODA

SECONDO

THE ETUDE

SECONDO

FEBRUARY 1917

p

mf

Con brio

p

mf

ff con fuoco

p

D.S.

FEBRUARY 1917

PRIMO

Con brio

p

grec.

dim.

p marcato il canto

mf

con fuoco

p

D.S.

D.S.

LOVE BLOSSOMS

A graceful modern gavotte with alluring themes and clever chromatic harmonies. Care must be taken to bring out well the inner voices.
Grade 4.

Moderato M.M. $\text{d}=108$ LESTER W. KEITH

Andante

A MERRY SLEIGH RIDE

A lively characteristic piece of much merit. In the quotation from the old song *Jingle Bells* the genuine acciaccatura "crush note" is introduced. The grace note G and the eighth note F are played together, and the principal note A follows almost immediately, thus.

Grade 2

Vivace M.M. $\text{d}=108$

WALTER ROLFE

POLONAISE BRILLANTE

A festive and very sonorous recital number affording excellent chord and octave practice. Although the polonaise is classed among the dances, it was in reality more like a stately and solemn procession. Grade V.

INTRO.

Allegro con brio

Tempo di Polonaise M.M. = 108

FEBRUARY 1917

H. D. HEWITT

FEBRUARY 1917

THE ETUDE

Grandioso

ff
con forza
ff

D.C. al Fine

VALSE VIVETTE

GEORGE DUDLEY MARTIN

A rippling waltz movement in Mr. Martin's characteristic style. Care must be taken to acquire absolute evenness in the rather irregular running passages. This may be required only by slow practice in exact time. Grade 4.

Moderato con anima

Tempo di Valse M.M. = 72

Moderato con anima

delicato

pp

cresc.

dim.

a tempo

Spiritoso

Tempo I.

f poco rit.

a tempo

pp

last time to Coda

CODA

FEBRUARY 1917
Tempo rubato e espress

ben sostenuto

rall.

a tempo

pp

cresc.

dim.

Tempo I.

ral.

D.S.

pp

THE BLACKSMITH AND HIS SONG

A lively characteristic teaching piece, introducing an old favorite operatic theme. Grade 2.

Allegro M.M. = 144
2d time 8^{ve} higher

Anvil Chorus (II Trovatore)

Meno mosso

Who cheers the days of the ro-v-ing gip-sy? Who cheers the days of the ro-v-ing gip-sy? Say!

Who who is it cheers his days? Tis the Gi-ta-na, Tis the Gi-ta-na, Tis the Gi-ta-na.

D.C.

ST. NICHOLAS MARCH

Introducing "O SANCTISSIMA"

EMILE FOSS CHRISTIANI

A precessional march introducing a favorite hymn tune. Grade 2½.

Tempo di Marcia M.M. = 108

O Sanctissima

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(III Swell, Voix Celestes)

(II Great, Melodia)

(Ped. Choir Dulciana)

(Ped. Soft 16')

The most recent composition of the well-known English organist, Mr. Gatty Sellars, played with great success at all the recitals of his present tour. This number affords opportunities for tasteful registration and the display of solo stops. It should be played in free style.

Grade 3.

Moderato M.M. = 84

Manual

III p

III poco rit.

III to Ped.

Pedal

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last time to Coda

Repeat adding Sw. Sub. Oct. 16'

Vox Humana 8'

I Soft Fl. 8'

rit.

III Soft Fl. 8' Aeoline only.

II Soft 8' & 4'

II to Ped.

cresc.

dim. poco rit.

atempo

molto cresc.

5 Repeat adding Open Diap. 8'

D.S.

III Oboe or
Vox Humana Trem. 8'

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Grace Denio Litchfield **INTO MY LIFE SHE CAME**
A short but very artistic song by a well-known organist and composer. With this number Mr. Federlein makes his first appearance in our ETUDE pages.

GOTTFRIED H. FEDERLEIN

Allegretto M.M. = 76

Musical score for 'INTO MY LIFE SHE CAME' by Grace Denio Litchfield. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is A major (one sharp). The vocal line includes lyrics such as 'In to my life she came one gold-en day,' 'Softly as blossoms come in - to the may,' and 'By the fragrance in the air.' The piano accompaniment features various dynamics like 'mf', 'mp', 'cresc. rit.', and 'rit.'. The score is signed off with 'British Copyright secured'.

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TO-MORROW

Theodosia Garrison
A real art song by one of America's most prominent contemporary writers. This song must be rendered with fervid expression.

CHAS. WAKEFIELD CADMAN

With deep feeling *pp*

Musical score for 'TO-MORROW' by Chas. Wakefield Cadman. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is A major (one sharp). The vocal line includes lyrics such as 'To-mor-row and to-mor-row so you say,' 'Who knows but when that red sun goes his way,' and 'He may not light an oth-er day than this kiss.' The piano accompaniment features various dynamics like 'mf', 'f', and 'rit.'. The score is signed off with 'British Copyright secured'.

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Musical score for 'LOVE'S DAWN' by J. Lamont Galbraith. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is A major (one sharp). The vocal line includes lyrics such as 'What if to-mor-row in death's bord - er land,' 'With grasping handsthat touch no oth - er hand,' and 'I on - ly knew that on - ly knew that.' The piano accompaniment features various dynamics like 'pp', 'rall.', and 'l.h.'. The score is signed off with 'British Copyright secured'.

LOVE'S DAWN

A tender little love song, suited for teaching purposes or for use as an *encore* number. The composer is a successful contemporary writer.
J. LAMONT GALBRAITH

Musical score for 'LOVE'S DAWN' by J. Lamont Galbraith. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is A major (one sharp). The vocal line includes lyrics such as 'You on - ly showed me a smile of light,' 'But it woke in my spir - it a star so bright,' and 'It fashioned my soul a - new.' The piano accompaniment features various dynamics like 'p', 'espress.', 'mf', 'f', 'cresc.', 'riten.', 'rall.', and 'l.h.'. The score is signed off with 'British Copyright secured'.

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VALSE

One of the most admired pieces is Tschaikowsky's celebrated *Album for the Young*, for the pianoforte. As arranged for the violin by Mr. Hartmann this graceful little waltz glows with color and animation. It is most effective without being difficult to play. Grade III.

P. I. TSCHAIKOWSKY, Op. 39, No. 8
Free transcription for Violin and Piano by
ARTHUR HARTMANN*

ASSAI VIVO M.M. = 76

Violin and Piano sheet music for "Valse" by P.I. Tschaikowsky, Op. 39, No. 8. The score consists of two staves: Violin (top) and Piano (bottom). The Violin part features melodic lines with various dynamics (e.g., p, mf, f, ff) and performance instructions like "poco rit." and "rall. poco piano". The Piano part provides harmonic support with sustained notes and chords. The piece includes several tempo changes, such as "a tempo" and "Tempo I". The overall style is a waltz, indicated by the 3/4 time signature and the title.

* When played in public, Mr. Hartmann's name must be mentioned on the program.
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FEBRUARY 1917

Talk About Ambition! Phew!

The following little article came from an *ETUDE* reader in Columbus, Ohio. It was signed "Unknown" but if its author lives up to its creed he or she will not be unknown after a few years.

'A Musical Education'

I crave music well enough to go out and try for it.
Work day and night for it,
Give up my time, and my joys, and my sleep for it.
My earnest desire for it
Makes me have love for it,
Never to tire of it,
Makes me hold other things back for the place of it;
My life seems all empty and useless
Without it.
And all that I scheme and I dream is about it,

So gladly I'll sweat for it,
Fret for it,
Plan for it,
Lose all the pleasures and comforts to learn of it.
And I surely go after that thing that I want.

With all my capacity,
Strength and sagacity,
Faith, hope and confidence,
Stern pertinacity,
For neither cold poverty, famished or gaunt,
Nor sickness, nor pain
Of body or brain,
Should turn me away from the thing that I want.
I, dogged and grim,
I besiege and beset it,
Thru patience and trust,
I am sure I will get it.

Miracle Plays of Other Days

MUCH interest is taken at the present day in the old miracle plays, dramatic productions sanctioned by the medieval church when learning was not as universal as it is now, for the purpose of acquainting people with certain phases of religious life. Scripture stories and legends of the Saints. What originally produced in an amateur manner plays were later subjected to deterioration. "With the admixture of secular elements," says Fillmore, "and the admission of strolling actors and minstrels as performers, the plays grew more and more profane, until at last the coarsest and most scandalous jests and songs became a prominent feature. These elements even invaded the church itself. At the *Fool's Festival*, a sort of Christian revival of the Roman Saturnalia, the

churches were the scenes of indescribably coarse revelry. A "Fool Bishop" celebrated a burlesque mass; the censors were filled with pieces of old boot-leather, which filled the church with an intolerable stench; dice were on cards played on the altar; the priest invoked large indulgences instead of blessings on the congregation; in short, all sacred ideas and rites were parodied in the most outrageously profane way. The *Feast of the Ass* was little better. It commemorated the flight of Joseph and Mary into Egypt. An ass, dressed in monk's costume, was led into the church, the priest intoning the Latin hymn, *Oriens iesu, clavis clavis dñe*, each verse with an imitation of an ass's braying, to which the whole congregation responded with an uproarious hee-haw."

A Practical Advertisement

By Mildred T. Stone

In a recent *ETUDE*, I read among the "Don'ts for Mothers" this bit of advice: "Don't expect the teacher to advise you for awhile after each lesson playing for you; this is an excellent piece of advice as far as the mothers are concerned—but on the other hand—

What better advertisement can a young teacher have than her own playing? Is not the willingness to play for a few minutes now and then after a lesson almost as good a recommendation as a framed diploma signed by Prof. _____ somebody, of whom mother has never heard? Of course I am thinking of younger and less experienced teachers, not of those whose reputation and price have

long been established. We expect the teacher to come to show us his goods and they must be A No. 1. He wouldn't be very successful if he just took orders or told people where to get what they wanted without displaying his wares. The ability to play well is a part of the teacher's "stock in trade" as her knowledge of music or gift of imparting knowledge. A teacher who plays for herself and her pupils while sitting informs the pupil to "try to play like teacher," and she pleases the mother, who is likely to recommend her to her friends. We may lose a little time thereby, but shall we not gain in the long run, through good will and respect?

The Exciting Career of Tartini

THE career of Tartini, the great violinist of the 18th century, whose music every violinist admires, was full of exciting adventures. When he was a student in the university at Padua he seemed to have every prospect for a happy and prosperous life. His father was wealthy and influential, he was himself a brilliant student. But he fell in love with a girl whom his parents did not approve of, and, of course, he had to leave the university and his bride, and flee from Padua. He traveled about, playing the violin for a scant living, until he finally secured the position of violinist at the chapel in Assisi. The choir

was made up of sixteen voices and twenty-four instrumentalists, and was considered the finest in Italy. For a while he concealed his identity, but at last on a day universally observed by the devout for pilgrimage to Assisi, to the shrine of St. Francis, he was recognized by people from Padua. All obstacles to his return were removed, and he rejoined his wife, and lived among the most cultured people, devoting all his time to music. In addition to discovering the "third sound" which has been mentioned in this *ETUDE*, he made many improvements in the construction of the violin bows, and in the thickness of the strings used.



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as a mezzo-soprano who has no low notes? Of course, when the young teacher begins his teaching he has, generally speaking, only his own training to guide him. He naturally tries to run his voice into the inner singer which is only reserved for the chest? Many a singer, even with an insufficient voice, sings beautifully, but the charm and perfection of his art shows that he has learned the secret—which is to sing beautifully.

**The Singer's
Voice**

reflects the singer's health. The voice is very dependent on good health.

A sore throat, in itself bad, may be but the beginning of a severe illness. At the first feeling of soreness, *for your art's sake*, gargle with

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DIOXOGEN destroys the cause of sore throat and many ailments which enter our systems through the mouth. Make it a part of your daily toilette to cleanse your mouth and throat with DIOXOGEN. It is a habit of hygienic safety. Suggestions for use with every bottle.

DIOXOGEN helps to keep your teeth perfectly white and sound, too.

Fear and Public Performance

This piano student who is "afraid to play in public" is usually auto-hypnotized. He has thought so long upon the possible consequences of a failure that he has put himself in a frame of mind which would rather enter a den of lions than get up on the stage. There is only one way to cure this and that is to reason it out. To form an admiration for the lawyer required to play in public—in other words, to want to dare rather than to want to fear. Fear is a wicked, dangerous habit, a habit that grows more vicious the worse it becomes. Given a good head, a student can combat it and conquer it in a few weeks. He will be happy in his triumph that he will laugh at his former stupid weakness. Dr. Elmer Burrill, Bryan, President of College University, in his recent excellent work, "Fundamental Facts for the Teacher," gives an excellent account of the danger of fear.

A healthy person ought to be ashamed to be afraid of anything. The evil effects of fear are plainly shown in the physical life, in the pallor of the cheek, in the trembling of every muscular fiber in the body, in the parched mouth, in the disturbance of the vital processes,

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I have something I consider as very necessary for every teacher of voice production who may feel the need of assistance. I offer merely exercises and the like, and the method of applying them in dealing with the actual work of the teacher. They may be used by the professor of any METHOD.

I have studied singing in the United States and Europe, and have taught singing twenty-eight years. I have taught singing twenty-eight years, more than twenty in Boston, and this has enabled me to THINK THROUGH to the following:

"THINK THROUGH to the following."

1. The disastrously weakening effect of fear, seen in the mental life as well as in the physical life. It is nothing less than temporary insanity, and whoever is in a position of authority and sacred history ought to be ashamed to be afraid of anything. The evil effects of fear deplete human energy—physical, mental and spiritual—and that is a mark of physical or mental weakness to be afraid.

If you would like to know more about it, write me if this is before you.

FREDERICK W. WODELL

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Part Resident Boston Vocal Teacher. A. M. S. T. A. Member. President Boston Choral Union. Director Choral Society. Boston Union Choral Concerts. Symphonic Hall.

HARRY MUNRO, BARITONE

Teacher of Voice and Singing from
the Mental Standpoint

Author of "Voice, Its Origin and Divine Nature"

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New Books on the Voice

known any more enterprising impresarios, not even excepting the irrepressible Oscar Hammerstein, who were born in 1855. His real name was Cohen. His father was a peddler of dried fruit, and as an actor is carefully outlined in Mr. Moses' book—it was the good fortune of Hammerstein to be born in the same company as the famous Burg Theatre, in Vienna. There he made his debut, and while still a boy he was the undisputed head of all German opera. In 1878 he appeared in America, and while he was not immediately successful, he took over the management of the Metropolitan Opera House. The improvement in the quality of his singing and performances was at once noticeable. His daring and original line in New York will long be remembered.

He died in 1904.

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The Composer
(Continued from page 94.)

"Macht nichts—macht nichts. Between this whiteness and that redness there is fire and flame, glow between: Hippolytus and Phaedra, both white, though never the same. Understand that, thou little one: that the red there is no longer red."

He released his hands from the hands of a set of others on the table, with much delineation, he separated a crimson carnation and gave it to her.

"Fools with hollower me," he said, smiling. "Just to-day there is some use in it. Place the rose of it there in thy breast. So, And with thy little white face above that, thou with be-day such a Phaedra as has sprung out of my heart."

"It goes—it goes" he cried, with the glee of a child.

That laughter haunted Sarolta. She could feel in her own soul the frenzy of his impulsive action, red with the color of the fire and flame, glow between: Hippolytus and Phaedra, both white, though never the same. Understand that, thou little one: that the red there is no longer red."

"Just recht—Prometheus is a after all, also not so bad. But I am not so bad either. With you forget?" His inspired gaze lightened—*"that Hippolytus is my beloved!"* Of all the gods, he said, Jenkins his thumb toward the quiet, peaceful, smiling Hippolytus.

Then he laughed. "No favorites with that one," he said, Jenkins his thumb toward the quiet, peaceful, smiling Hippolytus.

He broke into laughter incomprehensible to the world, and then his hands together, and then ran them through his beard.

"It goes—it goes" he cried, with the glee of a child.

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FEBRUARY 1917

Department for Organists

Editor for February, MR. HENRY S. FRY

Some Suggestions for Organ Purchasers

By Henry S. Fry

How shall we spend our \$2000—our \$5000? That is the quandary in which many church committees find themselves when about to buy an organ. We asked Mr. Henry S. Fry, Organist of St. Clement's, in Philadelphia, who is continually called upon to open new organs of various makes in many different parts of the East, to tell us just what \$2000 and \$5000 should buy. Mr. Fry wrote to several organ builders for estimates and spent several months in arranging his returns. This is an article which the organist should cut out and preserve, as it is exceedingly difficult to get this information in such concise form.

What \$2000 Ought to Buy

In the purchase of an organ, the persons to whom the matter is entrusted are no doubt frequently called in making a selection both as to specifications of the instrument and the builder.

The object of this article is to give to such purchasers some idea of what they may expect for certain amounts, based on prices quoted by good builders. The specifications to have been procured from reputable eastern builders, and are based on delivery within eight hundred to one thousand miles from New York City, and installation under normal conditions. The prices do not include division of organ, detached key-desk, extraordinary case work, or blowing outfit, prices for the latter being quoted separately with each specification.

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6. Swell to Great 4 ft.
7. Swell to Great 16 ft.
8. Great Unison (Great "on" and "off" Pedal)

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11. Flute Harmonic 8 ft. Metal 61
12. Oboe 8 ft. Metal 49
13. Bassoon 16 ft. Wood 30
14. Swell to Swell 16 ft.
15. Swell Union Selection (Great "on" and "off" Pedal)

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator Organ Bench with Music Compartment Builders' approximate price for Electric Blower, \$200.
SPECIFICATION NO. 2.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Swell to Great 4 ft.
5. Swell to Great Sub 4 ft.
6. Swell to Great Super 4 ft.
7. Great Super

SWELL ORGAN.

Name of Stop Pitch Material Pipes
8. Open Diapason 8 ft. Metal 61
9. Viole d'Orchestre 8 ft. Metal 73
10. Viole Celeste 8 ft. Metal 61
11. Stopped Diapason 8 ft. Wood 73

12. Flute Harmonic 4 ft. W. & M. 73
13. Swell Sub 8 ft. Metal 61
14. Swell Super 8 ft. Metal 61
15. Swell Union Octave

16. Name of Stop Pitch Material Pipes
17. Great to Pedal

18. Swell to Pedal
19. Swell Super
20. Swell Union Octave

21. Name of Stop Pitch Material Pipes
22. Great to Pedal

23. Adjustable Pistons move the Registers.
Two Pistons operating on Great and Pedal

Three Pistons operating on Swell and Pedal

Stops and Couplers.

PEDAL MOVEMENTS.

Balanced Swell Pedal

Reversible Crescendo Pedal

Reversible Great to Pedal

ACCESSORY.

Wind Indicator

Organist's Bench

Buller's price for Electric Blower, including Generator for Electric Action Current, \$150.

\$185.

The above specifications are both good, and are equal in the number of speaking stops, but not in the number of speaking pipes, the first containing 50 pipes, the second 56, the latter including the addition of 12 pipes to each stop in the swell organ (to make the swell to great super octave, and also to swell super octave) to effect a greater range throughout the entire range of the keyboard, and two additional pipes in the Pedal Organ. Specification No. 1 is quoted for Tubular Pneumatic Action, while No. 2 is quoted for Electric Action. Either action would be satisfactory under ordinary conditions where the key-desk is situated with the builder, quoting No. 1 will furnish the same specification with smaller scaled pipes for \$1650.

SPECIFICATION NO. 3.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great 16 ft.
7. Swell to Great 4 ft.
8. Great Unison (Great "on" and "off" Pedal)

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator Organ Bench with Music Compartment Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 4.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Swell to Great 4 ft.
5. Swell to Great Sub 4 ft.
6. Swell to Great Super 4 ft.
7. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 5.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Swell to Great 4 ft.
5. Swell to Great Sub 4 ft.
6. Swell to Great Super 4 ft.
7. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 6.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 7.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 8.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 9.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 10.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 11.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 12.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 13.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 14.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 15.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 16.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 17.

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Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great 4 ft.
6. Swell to Great Sub 4 ft.
7. Swell to Great Super 4 ft.
8. Great Super

PEDAL MOVEMENTS.

Great to Pedal Reversible Swell Pedal

Balanced Crescendo Pedal

MECHANICAL ACCESSORIES.

Swell Tremolo Wind Indicator

Organ Bench with Music Compartment

Builders' approximate price for Electric Blower, \$200.

SPECIFICATION NO. 18.

\$2000.
Compass of Manuals C₄ to G₆. Notes. Compass of Pedals C₂ to G₃. Notes.

GREAT ORGAN.

Name of Stop Pitch Material Pipes
1. Open Diapason 8 ft. Metal 61
2. Dulciana 8 ft. Metal 61
3. Melodeon 4 ft. Wood 61
4. Flute d'Amour 4 ft. Wood 61
5. Swell to Great

In the Emerson Synchrona one enjoys a remarkable musical experience. The range of expression is infinite.

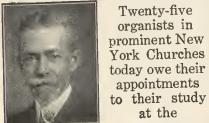
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The Playing Over of Hymn Tunes

By William E. Warner, A.R.C.O.

The playing over of hymn tunes is apparently one of the simplest and easiest of an organist's duties during Divine service. Yet, in spite of this, perhaps it is more correct to say because of this, it is one of those details which often receives little thought and attention, if not none at all.

It is quite a common experience to hear hymn tunes played over in a most perfunctory manner even by a capable and skillful organist; in wrong notes or with lack of accuracy, of course, but this shows that it is being regarded as mere routine. A little consideration and forethought would result in something much more artistic. To be an artist even in a small matter like this, should be the aim of every organist.

The reasons for playing a tune over before it is sung are obviously: to inform the congregation what tune will be used; (2) to give the time of the pace at which it is to be sung. Hence it is clear that the pace to be adopted in the subsequent singing should be adhered to in the preliminary playing over. The time should also be audible to the whole of the congregation. This puts out of court the use of such extremely soft stops as the vox celestis or angelus止器, and such delicate effects as grace notes, etc. Once the organist has secured this, good phrasing in a single soft stop is one of the most charming effects in organ playing. Clarity is a virtue which organists often neglect. Psalm tunes like "St. Anne," "Old Hundredth" and "Doxology" have their right artistic coloring when played on the open or stopped diapason, soft flute or dulciana.

Registration of a more emotional type may be used in modern organs, but care should be taken that this does not degenerate into sentimentalism.

Combination, vox humana and tremulants are entirely out of place for this purpose. Good musical taste and an appreciation of the inherent dignity of the instrument will keep the organist from these and many other musical sins.

Effective methods are:

(1) Plain version of the tune on one manual, either with or without pedal.

Suitable stops are diapason, flute, gedeckt, Sabine stops are diapason, flute, gedeckt, Sabine stops are diapason, flute, gedeckt.

Combinations of soft eight-foot stops may also be used.

(2) The melody played by right hand on a solo stop, while the left hand and pedal provide a quiet accompaniment.

Suitable solo stops are: oboe, clarinet,

flute and on the organ the cornopean with its small box shut.

(3) The melody played an octave lower by the left hand, while right hand and pedal provide the accompaniment. This method requires practice and a knowledge of harmony, but is well worth any extra trouble.

Much will depend on the individual organ, but it is worth while to note that for the purpose of giving out hymn tunes stops are far too often heard in combination and manual couplers are too much in evidence. Careful, finished playing and good phrasing in a single soft stop is one of the most charming effects in organ playing. Clarity is a virtue which organists often neglect. Psalm tunes like "St. Anne," "Old Hundredth" and "Doxology" have their right artistic coloring when played on the open or stopped diapason, soft flute or dulciana.

Registration of a more emotional type may be used in modern organs, but care should be taken that this does not degenerate into sentimentalism.

Combination, vox humana and tremulants are entirely out of place for this purpose. Good musical taste and an appreciation of the inherent dignity of the instrument will keep the organist from these and many other musical sins.

Effective methods are:

(1) Plain version of the tune on one

An Amusing Ancient Organ Recital Before the Sultan of Turkey

In 1904 the Worshipful Company of Musicians of London held an exhibition of musical instruments at which various eminent English musical authorities lectured on English music of the past. The proceedings aroused so much interest that the lectures were collected into a book of "English Music." An interesting lecture by Sir Frederick Bridge, Organist of Westminster Abbey, upon the subject of "Music in England in 1604" contained the following:

"Now I want to say one word about the state of organ building at that time, and must not omit to add that I have not yet mentioned organ building in the exhibition, and of organ pipes which dates back from 1604 to the present day. One of these pipes was made by Robert Dallam, a celebrated organ builder of the period, who was born in 1515—at chorley in Lancashire, and who had a most extraordinary career. He was sent to take an organ to the Sultan of Turkey, which the Venetian merchants paid (you may be sure the queen would not pay for it). It took him about six months to go to Turkey in a sailing-boat, and he fell in with pirates. He took with him a pair of virginals to practice

To Difficult

By F. T. Delany

More pupils are kept behind by wasting their time with too difficult music than by any other obstacle. There is a time and a place for all things, and the time for a difficult Chopin *Scherzo* is not in the fifth grade, no matter how talented



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Young Folks Music Study Plays. By Carol Sherman

This new work embraces a series of plays for children, each play based upon incidents in the lives of great masters; Bach, Handel, Beethoven, Mendelssohn, Chopin, Schumann and Wagner. They do not require elaborate scenery or costumes of any kind. If fact, they may be acted without scenery or costumes, as they may even be done in classes. The craze for material of this kind has swept the country for some years. Public schools have been introducing the lives of Washington, Franklin, Lincoln, etc., in dramatic form, because it is easier for them than for the pupil participates in a little play that bind his interest is so enhanced that he never forgets. These plays are by a writer who has had much experience as a teacher as a dramatic author. They are simple and may be used with pleasure with the same ease that any ordinary class in history is conducted, or they may be elaborated into real stage performances. The advance of publication price for the book containing all the plays is 40 cents.

Elijah and Messiah

We have been advertising an edition of Handel's *Messiah* and Mendelssohn's *Elijah*. In our edition the plates are made of paper, finished in French grey with high grade bevelled mirror, compartments for holding small comic tablet, powder and pills, also compartments for holding coins and bills. Cast bells hang on a beautiful Bassoon pedestal stand.

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Special Magazine Club Bargains

We have selected, and list below, a few exceptional Magazine Club Bargains and arranged in table on page 73 of this issue of THE ETUDE, Club of America's best magazine.

Our selections enable you to send all periodicals desired, in a single order, direct to this office—saving you time, money and worry. The prices we quote are for yearly subscriptions and are positively equal as low as can be offered by any reliable Publisher or Agent.

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Old Music

There is a lot of music that we have on hand for which there is not much demand. We are doing well with this music, the foot, \$5.00 for a full foot, and \$2.50 for a half foot. There is a considerable amount of foreign publications, and other kinds of music, mostly in two parts, and for piano. The Pianist, by Hanon, will cover about all the ground possible in modern technical practice. The special introductory price on our splendid new edition of this work is 25 cents per copy, postpaid.

Pictures from Fairyland

By David Dick Slater

We are continuing to publish the current numbers, the special offer on this set of teaching pieces by Mr. David Dick Slater. The collection is highly popular, and the publishers expect to sell many thousands of sets. The pieces are a variety of fresh and original melody. They are just such pieces as students will enjoy playing, and they will add zest to practice. Mr. Slater is also a surety of difficult pieces will be added to his collection. All duet players will welcome this new volume. The special price in advance of publication will be 20 cents, postpaid.

Engelmann Album for Four Hands

We have published an *Album of Easy Pieces*, and an *Album of Favorite Pieces*. Both of these albums have been highly successful. We are now completing the special offer on this set of teaching pieces by Mr. David Dick Slater. The collection is highly popular, and the publishers expect to sell many thousands of sets. The pieces are a variety of fresh and original melody. They are just such pieces as students will enjoy playing, and they will add zest to practice. Mr. Slater is also a surety of difficult pieces will be added to his collection. All duet players will welcome this new volume. The special price in advance of publication will be 20 cents, postpaid.

Easy Octave Studies

This is the final month of the special offer on our new volume of Easy Octave Studies. We have been somewhat delayed in issuing this volume, but the work is now completed. The book has been considered difficult in the selection and preparation of the material for a volume of this nature, as easy octave studies of good quality are scarce, and the task is especially labor of love. No other edition is to be found anywhere. The introductory price, on either volume, during the current month, will be 25 cents, postpaid, the two volumes in separate editions for 50 cents.

Chopin's Etudes in Two Volumes

In addition to publishing our fine edition of the *Chopin Etudes* in one volume complete, we will also issue the work in two volumes, the first volume containing the studies of Op. 10, and the second volume those of Op. 25. The editing of these Etudes has been done by Mr. Constantine von Stoenberg, who made the task a veritable labor of love. No other edition is to be found anywhere. The introductory price, on either volume, during the current month, will be 25 cents, postpaid, the two volumes in separate editions for 50 cents.

Melodies of the Past for the Piano. By M. Greenwald

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offer the easiest time of approach for Etude subscriptions, and to those of us

issue, that is the *Twelve Piano Selections* by Handel, edited and selected by Dr. Hans von Bülow. This is a unique opportunity for the securing of new Etude subscriptions, and we have arranged the following special rewards, listed also in this issue, Page 3, some additional rate offers.

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Subscriptions—Solid gold Neck Chain

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Help the Newspapers

By E. H. Pierce

It is part of the policy of every progressive newspaper to encourage all worthy local enterprises, those of a musical nature forming no exception. It is also the custom of concert givers, both amateur and professional, not only to pay for the necessary advertising, but to send each local paper a few complimentary tickets for the use of the reporters, in order that they may attend and write an account of the concert. Several of the larger metropolitan dailies employ as special musical critics men who are deeply versed in music and all that pertains to that art, and who at the same time are clever and witty as writers, often paying them their full salaries. In this arrangement it is well beyond the means of paper in the smaller cities, the task often falls to the lot of some reporter who has but little qualification for the role of music critic, and sometimes rather a distaste for it. Knowing his own ignorance of the subject, he generally manages to "get by" by writing a few words about the concert, and the circumstances of the occasion, and a few pointless generalities in regard to the performance. This is not said to blame the hard-worked reporter, but merely to emphasize the opportunity here offered for the music teacher who can write, to make himself popular with the newspaper and at the same time to help educate the public.

To begin with, I would breathe the caution that it is not every good music teacher who is quite qualified to undertake this, although I am positive that there are very many who are quite qualified who hold back merely from timidity or from not having the courage to make a start. The chief requirements are these: One must know how to write good English. 2. One must have heard a reasonable number of good concerts of various sorts and in various places, in order to be able to form a basis of correct judgment. 3. One must be familiar with musical history and the various schools of composition, of different countries and epochs. 4. One must have a smattering, at least, of knowledge concerning various musical instruments, various kinds of voices, and the standard repertoire of each.

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